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By
Dr. K. Omanakutty

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Publisher's Note

'Ragamudras in Dikshitar Kritis' is a study by Dr. K. Omanakutty on the ingenious use of ragamudras through meaningful expressions in the musical compositions of Sri. Muthuswami Dikshitar. He was a great scholar in Sanskrit literature, Vedas, Upanishads, Jyothisha, Vyakarana, Niruktha and again he was a great scholar in Manthra sastra. All these put together enabled him to come out as an expert in the use of ragamudra as an ingeniously integreted part of literary structure. Musicians and musical lovers are mainly concerned with the musical possibilities of the compositions and the audience too rarely listen for vak-sudhi. Thus the literary beauty is highly neglected. Here Dr. K. Omanakutty, the reputed musician and music teacher, after making a careful detailed study of the compositions of Muthuswamy Dikshitar reveals the skilful use of ragamudras in the musical compositions of him. The thesis covers a field in which no research seems to have done so far. The book will be highly useful for all music lovers and those who are interested in the critical study of musical compositions.

Introduction

I am extremely happy to introduce to musicians, who are scholars in music, performing artistes, students of music and lovers of music a valuable Thesis in Research in a rarely attempted topic Ragamudras in the compositions of Muthuswami Dikshitar. Ragamudra in compositions by Vaggeyakaras, is generally treated as placing the name of the raga in which a kriti is intended to be sung and has to be sung. To make the raga name in place, the expressions such as 'Saranga raga priya', 'Kalyanavasantanuta', 'Sankarabharana raga nuta' etc are used. It does not require much skill or scholorship to use such expressions in simple phrases. But to use the raga name as an integral part of the compositions as in meaningful expressions of an imagery, event, description or letters in different words which can be put together to indicate the name of the raga with some rearrangements in the order of letters etc, is possible only if the composer is a great scholar in the language, capable of using a variety of vocabulary with ease.

Muthuswami Dikshitar was a great scholar in Sanskrit literature, Vedas, Upanishads, Jyothisha, Vyakarana, Niruktha etc. Again he was a great scholar in Manthra sastra. He knew the various steps and rites in the worship of Rajarajeswari thoroughly well as he was initiated to the study of "Sri Vidya" - mantra which he recited ceaselessly for more than five years and was declared 'Siddha'of the Mantra by his own Guru Chidambaranatha Yogi. The worship of Raja Rajeswari necessitated the study of a variety of Mantras, Stothras, Sahasranama, Thrisathi, Ashtothara satha stothras and their Namavali to facilitate Archana. All these stood him in good

stead when he attempted for musical compositions. Again his deep knowledge of Puranas and Ithihasas was a handy aid in getting on with the job successfully.

All these put together enabled him to come out as an expert in the use of Ragamudra as an ingeneously integrated part of literary structure. But the skill shown is very subtle and not easily detectable by the common student. It requires a very deep probe into the depth of the literary part of the song. Musicians and musical lovers are concerned only with the musical possibilities of the composition. The audience too care only for the musical side such as sruti, ragabhava, lays etc and they rarely listen for vak-suddhi (chaste expression of the words in the piece). So much so the literary beauty is neglected even at the time of learning and mostly lost.

But astonishingly, I must say, here comes a famous musician and music teacher of repute of longstanding, with the intention of purposefully studying the literature of the composition of Muthuswami Dikshitar. The pieces are scholarly and sometime in Vaidika Sanskrit and so they are recognised as a a treasure, and need a lot of will, effort and preseverence on the part of a student. Dr. Omanakutty took up the challenging job, worked patiently on it for long time and the result is astoundingly a successful Thesis, an achievement and a real revelation. This is an accomplished, substantial contribution throwing much light in a dark spot and disclosing the real sense.

I am extremely happy to present this Research work before music lovers for their careful, critical study which this Thesis richly deserves.

And I hope this will act as a forerunner to further Research on the literary beauties in other aspects of Dikshitar kritis.

PROF. MAVELIKARA. R. PRABHAKARA VARMA, M.A.(MUSIC)
(Rtd. Principal of Tripunithura Music College), Prabharamam, Sree Padmam West Street, Fort, Thiruvananthapuram - 695023. Kerala

Foreword

Prof.P.Sambamurthy observes in his Dictionary of South Indian Music and Musicians, "Mudra is a name introduced in the Sahitya of a musical composition to signify facts like its author, raga, talc, type of Prabandha etc." He enumerates eighteen mudras that can figure in a composition, which he subdivides further into ten that can be seen in musical compositions in general and eight belonging to Samudaya (group) compositions.

Muthuswamy Dikishitar, one among the great Trinity of Karnatak composers used one or more of these mudras in all his compositions. The commonly used mudra is "Guru Guha" which is an "Ithara nama mudra" (the signature indicating the name of another, here Lord Subrahmania whom the composer considers and adores as his Guru).

Again "Sreenatha" the Diksha name of his preceptor Chidambaranatha Yogi and "Chidananda" his own Diksha name have been introduced in the Sahitya of many compositions. There is the "Navagraha mudra" in the Navagrahakritis. The Navavarana compositions contain the Chakra mudra, that is, the name of the particular Chakra in the Yantra described in the Sahitya. Over and above the use of the mudras mentioned, Muthuswami Dikshitar was an expert in introducing the name of the raga in which the piece is composed, as an integrated part of the Sahitya. The raga mudra forms part of a meaningful expression. This was insisted on by him to maintain the tradition of singing the piece in the same

raga by the succeeding generations of musicians in the same sampradaya to preserve the chaste form without allowing any deviation. The ingenuity revealed in the use of "meaningful raga mudra" by the great composer is really astonishing and stands testimony to his scholarship in Sanskrit language. A very careful study of each of his compositions reveals the very skilful manipulation of the language so as to make the sahitya quite naturally structured by including the raga name as an integral part of it. Only a very close study of the kriti will enable the reader to observe the use of the raga and the ingenious integration of the raga name with the literary structure. It is this stupendous task of studying the composition thoroughly with deep insight and probing eye that has resulted in the preparation of this thesis, which as far as I could see, is a remarkable achievement in the research of musical compositions of Muthuswamy Dikshitar. Again this throws much light on the enormous vocabulary in Sanskrit language over which Dikshitar had masterly control and his capacity to use them suitably. The skill shown by the author of this thesis in prying the Sahitya has to be appreciated by linguistic scholars too.

The way by which the "Raga mudra" has been detected, proves Dr.Omanakutty to be a versatile musicologist bent up on a careful detailed study of the compositions of Muthuswamy Dikshitar. She has already prepared detailed studies of "Navagraha kritis", "Navavarana songs" etc, the manuscripts of which I had the occasion to scrutinize. Also, I had the opportunity to go through a study of "Panchalinga kritis" by a student of hers under her guidance. I am told she is engaged in a critical study of all available compositions of Dikshitar side by side with the preparation of "A critical study of Swati Tirunal compositions" with detailed commentary and notation.

The thesis in hand covers a field in which no research seems to have been done so far. It appears she has carefully studied about 400 songs (well known and popularised ones as well as rarely sung and even unpublished ones too) of the great Vaggeyakara in

order to make a skilful selection and comprehension with the specific purpose of preparing this thesis. It is a highly commendable work.

As the Professor is a practising musician in addition to being a teacher of music, well reputed at the highest level, her rich experience, it is hoped, will enable her to engage herself more and more in research work and share her well acquired knowledge with musicians, music students and music lovers.

S.Ganesa Aiyar
Deputy Director of
Public Instruction (Retd), Kerala.

Trivandrum
15.8.1990

Muthuswami Dikshitar

Muthuswamy Dikshitar was born in Tiruvarur on the 24th March 1776* in the asterism of Krittika. Ramaswami Dikshitar was his father and Subbalakshmi Ammal was his mother. Ramaswami Dikshitar was in his forties and till then he had no issues. So he offered prayers and fulfilled vows in the Vaitheeswaran Kovil of Tanjore District. In answer to his heartfelt prayers and dedication, one day he dreamed that Lord Muthukumaraswami of the Vaitheeswaran Kovil Placed a pearl necklace on his lap. Shortly after, his wife conceived and in due course a male child was born to the couple. To commemorate the dream, the child was given the name "Muthuswami", one of the names of Lord Subrhamanya, the presiding Deity of the Vaitheeswaran Kovil, generally known as Muthukumaraswami. His birth star, as indicated above was "Krittika", the star sacred to Subrhamanya.

The blessed child grew up and showed all the signs of a genius.He was very intelligent and hard working. He learned Kavya, Nataka and Alankara from his mother who was an educated and cultured lady. He got training in vocal music and Veenaplaying from his father, who was a musician as well as a composer of high reputation. At the age of sixteen, Muthuswamy Dikshitar became a noted Vedic-scholar and well-versed in Sanskrit language and literature. His literary persuit enabled him to turn to Music. By

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* Dictionary of South Indian Music and Musicians Vol:III by Prof. P.Sambamoorthy, First edition, page 89

this time he became an expert Veenaplayer also.

Muthuswami Dikshitar had two younger brothers, Balaswami Dikshitar and Chinnaswami Dikshitar and also a sister Balambika. Dikshitar married when he was quite young. The whole family lived in Tiruvarur. They were very religious and ardent devotees of Tyagaraja temple of Tiruvarur.

It so happened that one intelligent rich man named Muthukrishna Mudaliar belonging to Manali (a place near Madras) visited Tiruvarur Temple. He was a great patron of music and Tamil. He met Ramaswami Dikshitar and carefully observed his devotional activities. He was also very much impressed by the music of Dikshitar. So he invited Ramaswami Dikshitar and his family to stay at Manali as his honoured guests. Ramaswami Dikshitar was unable to take a decision and so he prayed Lord Tyagaraja to guide him to a noble course of action. It occured to him that he had been given permission by the Lord and so he acceded to the request of Mudaliar. Accordingly Dikshitar went with his family to Manali and stayed there.

At Manali also, Ramaswami Dikshitar spent his time in devotional musical persuits. Soon he realised that his son too was highly dedicated to the services of God and that he had no interest in family life. This was a cause of great anxiety to the parents. They thought that the reason behind the detachment was the unattractive features of his wife. So they got him married with a charming girl. Still Muthuswami remained detached from worldly life. However a daughter was born to him in his first wife.

During this time Chidambaranatha Yogi of Kasi, who had initiated Ramaswami Dikshitar to "Sree Vidya maha sodasakshari", came to Manali and stayed with Dikshitar family. Muthuswami Dikshitar served this ascetic with great devotion and respect. The spirit of devotion and sincerity of young Dikshitar impressed the Yogi immensely. A few days after, the Yogi decided to go to Kasi

and requested Ramaswami Dikshitar to spare his elder son to follow him on his pilgrimage to Kasi. Though separation from his son was painful to the father, he was confident that the mission would bring nothing but good fortunes to all and so agreed to the suggestion.

Muthuswami Dikshitar along with his wives accompanied the Yogi to Kasi. Their stay in Kasi lasted for five years. During this period Dikshitar continued his higher studies in music. His Guru, Chidamabaranatha Yogi initiated him to "Sree Vidyamantram." Dikshitar regularly and repeatedly chanted the mantram and attained "Mantra Siddhi". Meanwhile Dikshitar started learning Hindustani music. This enabled him to a very intelligent and artistic adaptation of the essense of Hindustani ragas for his future compositions in Karnatak music. "Akhilandeswari" and "Chetahah Sree Balakrishnam" in Jayajayavanti, "Jampupate" in Yamuna Kalyani, "Parimalaranganatham" in Amir Kalyani, "Rangapu-ravihara" in Vrndavanasarangam etc are examples.

At the end of the five years stay in Kasi, Guru Chidambara natha Yogi permitted his disciple to return to his parents. Dikshitar could not even think of the separation from his Guru. But the Yogi revealed him that his "Samadhi" was expected in a short time. Dikshitar stayed on and was fortunate enough to be present at the time of the Samadhi of his Guru. After conducting obsequies to his Guru, Dikshitar returned home and joined his parents at Manali. Before long, Dikshitar family shifted back to their native place, Tiruvarur.

In obedience to his Guru's suggestion, Dikshitar visited Tiruttani and offered prayers to Lord Subrhamanya. One day, while Dikshitar was in meditation, Lord Subrhamanya, disguised himself as a Mahapurusha appeared before him and placed a sugarcandy in his mouth. Thus blessed by Lord Muruka and inspired by his devotion, Dikshitar burst to singing his first Kriti "Sree Nathadi GuruGuho Jayati Jayati in Mayamalavagoula. The first Kriti with "Sri Natha" the Diksha name of his Guru, "Chidananda natha" his own Diksha name, "GuruGuha", the Vaggeyakara mudra

(Itaranamamudra) "Mayamalavagoula", the ragamudra, and with astonishing command of language, several figures of speech etc revealed the emergence of a scholarly musician, poet and composer of Karnatak Music. It was Lord Muruka (Guha) of Tiruttani who blessed Dikshitar and initiated him into "Sangeeta Kavitwam" and this inspired him to adopt Vaggeyakaramudra "GuruGuha". Lord "Guha" the "Guru" of Dikshitar, had been the guiding force throughout his life.

Dikshitar's first composition was in "Pratama Vibhakti". In continuation "Manasa Guru Guha" was composed in "Dwiteeya Vibhakti" and to counter the criticism that the Kriti consisted of only one Charanam, the following "Madhyama kala sahityam" was added as the concluding part of the kriti.

Natwa Sree GuruGuha Charanam
Krtwa namasmaranam
Jitwa mohavaranam
Matwa twedekasaranam

Inspired by the great devotion to God, Dikshitar took to pilgrimage, visited a number of Holy shrines and composed songs in praise of the Deities. He reached Kanchipuram and stayed there for a few days.It was then, that Dikshitar composed Kirtanams in praise of Lord "Ekamranata" and Goddess "Kamakshi".

These included "Ekamranatam Bhajeham" in Gamaka kriya, "Neerajakshi Kamakshi" in Hindolam, "Kanjadalayatakshi Kamakshi" in Kamalamanohari etc.

From Kanchipuram, Dikshitar continued his pilgrimage, visiting Tiruvannamala, Sree Kalahasti, Chidambaram, etc and returned to Tiruvarur. In Tiruvarur he used to worship in the Tyagaraja temple daily singing the various songs that he composed in praise of Tyagaraja, Kamalamba, Neelotpalamba, Ganapati etc. These compositions put together reveal a total picture of the cultural heritage of Tiruvarur.

When Dikshitar was forty years of old he lost his mother (in 1817) and a couple of months later he lost his father also.

After composing "Kamalamba" Navavarana kritis and "Neelotpalamba" Vibhakti kritis, Dikshitar set off to Mayuram where he composed the "Abhayamba" Navavarana kritis. Then he visited Nagapattinam where he composed "Amba Neelayatakshi" in Neelambari and "Soundararajam bhajare" in Vrndavana sarangam.

In Kuzhikkara (the place known as Madhya Kasi) Dikshitar composed kritis in praise of Lord Viswanatha, Goddess Visalakshi, Goddess Annapurna etc and also the famous - "Chaturdasa Ragamalika"; beginning with the expression "Sree Viswanatham." In Mannargudi(Champakaranyam) he composed "Sree Rajagopala" in Saveri, "Balagopala" in Bhairavi and "Chetah Sree Balakrishnam" in Dwijavanti. The famous "Akshayalinga Vibho" in Sankarabharanam was composed in praise of the Deity in Kivalur.

By this time Dikshitar had a number of disciples who later became famous muscians. These included the "Tanjavur Quartette" (Ponniah, Chinniah, Sivanandam and Vadivelu who adorned the court of Maharaja Swati tirunal of the erstwhile state of Travancore), Suddhamaddalam Tampiyappan, Tevur Subrhamanyam etc. His brothers Chinnaswami Dikshitar and Balaswami Dikshitar along with the above disciples popularised Dikshitar compositions by singing them at various places.

Chinnaswami Dikshitar and Balaswami Dikshitar came to be known as pioneers in Duet singing. Some music lovers of Madura happened to hear the music concert of these gifted brothers. They were greatly impressed and so they requested Dikshitar to send his brothers to Madura so as to enable the music lovers of Madura to learn the compositions of Dikshitar. Dikshitar agreed.

Accordingly, Chinnaswami and Balaswami went to Madura and staying there, they popularised their elder brother's famous compositions.

During this peirod, Dikshitar visited a number of Holy shrines of south India and composed Kirtanams. As a result, we got a large number of compositions which remain as cultural treasures.

The "Samudayakritis" (Group kritis) on "Panchanadeeswara" and "Dharma Samvardhani" of Tiruvayyar, the "Panchalinga kritis", "Sree Ranganatha kritis" etc are the important compositions of this period.

Chinnaswami Dikshitar passed away while he was in Madura. Balaswami Dikshitar, who did not want to disclose this sad news to his elder brother, went on a pilgrimage to Rameswaram for getting mental peace. There, the Raja of Ettayapuram, happened to listen the music of Balaswami Dikshitar. The Raja was greatly impressed and appointed him as the "Samstana Vidwan" of Ettayapuram. It was with this appointment that the close association of Dikshitar family with the Ettayapuram Rajas began.

By this time, the news about the death of Chinnaswami Dikshitar reached Tiruvarur. Dikshitar, anxious to meet his surviving brother, set out in search of him. His two wives and his disciple Tevur Subrhamanyam accompanied him. On reaching Madura they heard about the marriage of Balaswami Dikshitar. So the party proceeded to Ettayapuram. The route to Ettayapuram was through a barren dry land and Dikshitar found the people suffering untold misery due to paucity of water. His heart melted and with utmost devotion he composed and rendered the famous song "Anandamrtakarshani" in the raga Amrta varshini. As he was singing the portion "Varshaya varshaya" of the Charanam the sky was covered with thick dark clouds causing heavy down pour. Thus, Dikshitar, with his music and devotion, could control even the nature.

Dikshitar reached Ettayapuram, just a day before the marriage of his brother. Raja of Ettayapuram welcomed the great composer with respect. The marriage was celebrated in the presence of Dikshitar. Raja of Ettayapuram requested Dikshitar to stay there as the "Astana vidwan". But he did not accpet the offer as he was eager to return to Tiruvarur.

However he spent a few days with his brother. His first wife stayed there to help the newly married couple to set up the family establishment. Dikshitar returned to Tiruvarur with his second wife.

It was during this period of his stay in Tiruvarur that the Atana raga kirtaṇam praising Lord Brhaspati was composed to get his disciple Tampiyappan cured of his ailment. In continuation he composed kirtanams on Surya, Chandra, Angaraka, Budha, Sukra, Sani, Rahu, and Ketu and accomplished the mission to give the music world the precious group of songs, popularly known as "Navagraha kritis", which are sung to propitiate the planets.

In 1835, as Dikshitar was in his fifty nine years of age, he lost his wives. He decided to go to Ettayapuram and stay with his brother. He took leave of his friends at Tiruvarur and set off to Ettayapuram. On the way, Dikshitar visited the Meenakshi temple of Madura. It was at this time that Dikshitar composed the famous kriti "Meenakshi me mudam dehi" which happens to be one of his last compositions. He popularised this song in Ettayapuram during his short stay there as the honoured guest of the state.

Just before the Deepavil festival of that year (1835), the state elephant of Ettayapuram ran amuck. The Raja of the State believed this as a bad omen and worried much thinking that the State was going to face with some misfortune.

Dikshitar consoled the Raja and assured him that no illfortune would befall the Royal family. But Dikshitar knew that the incident was an indication of his own end.

After the Puja on the Deepavali day, Dikshitar asked his disciples to sing "Meenakshi me mudam dehi" with niraval at the phrase "Meenalochani pass mochani." While they were repeating this portion, Dikshitar raised his hands in "Anjali" posture and uttered "Sive pahi".The soul left the mortal coil to attain eternity.

The Ettayapuram Royal family continued their patronage to Dikshitar family which helped in popularising Dikshitar compositions and the development of Karnatak music.

RĀGAMUDRĀS IN DĪKSHITAR KRITIS

Dīkshitar kritis on closer study reveal two characteristics of abiding interest. One is the "Guruguha" signature and the other is the "Rāgamudra." It can be seen that ragamudra forms an integral part of most of his compositions. The name of the rāga, in which a kriti is intended to be rendered, forms part of a meaningful expression in the kriti. What evokes our instant admiration is the fact that the rāgamudra fits in admirably with the literary structure, in no way does it distort the mellifluence of the meaning nor does it affect the prosodic beauty. We have to infer that the master composer adopted this technique with the specific purpose of insisting the musician to render the song in the particular rāga prescribed by the composer. This will help in maintaining and handing over to posterity the purity of tradition and the Guruparamapara will honour the heritage and endeavour to adhere to it without fail.

A detailed attempt is made here to choose as many illustrations as possible from the available number of compositions the author of this book has been able to collect.

It may be noted that there are two nomenclatures for the 72 mēlas, viz; the "kanakākambari - Phēnadyuti" series and the "Kanakāngi - Ratnāngi" series. Of these, it was the first system that Dīkshitar followed for his compositions. However, as the second system is now more popular, corresponding names of the rāgas in this system are also given wherever necessary. For the sake of reference the old system is termed as "the asampūrna melāpaddhati" and the new system as "the sampūrna melāpaddhati".

Vātāpi Ganapatim Bhajēham
Vārānasyam Varapradam Srī

This is the Pallavi of the famous Ganapati kīrtanam in the rāga Hamsadhwani. The Charanam of the Kīrtanam concludes with the phrase "Hamsadhwani Bhūshita Hērambam." Lord Hēramba is described as adored by "Hamsadhwani" - which implies "Hamsah Sōham-Sōham Hamash" used in the rite "Prānapratishta." The word "Hamsadhwani" also serves as the rāgamudra. It is worth mentioning here that this rāga was invented by Rāmaswāmi Dīkshitar, father of Muthuswāmi Dīkshitar.

The Charanam of the kriti "Sidhi Vināyakam anisam chintayāmyaham" includes the phrase "Chāmara Parivījitam." "Chāmaram" is yak-tail fan used in temples and also Chāmaram is the rāga of the composition. "Chāmaram" is the name given to the 56th Mēla rāga in the asampūrna mēla scheme. It is "Shanmukha priya" in the sampūrna mela scheme.

Mahā Ganapatim manasā smarāmi
Vasishta Vāmadēvādi vandita

This is the Pallavi of the Nāta rāga Kīrtanam on Ganapati. The Samashti Charanam of the composition includes the phrase "Mahākāvya Nātakādi priyam". ie. Lord Ganapati is fond of Mahā kāvyās, Nātakās etc. The portion "Nāta" of "Nātaka" serves as the rāgamudra.

In the song - "Panchamātangamukha Ganapatina Paripālitōham" the Charanam concludes with "Kalimalaharana tarēna" which indicates that Lord Ganapati removes all sins committed in Kaliyuga. The portion "malahara" of the phrase shows that the song is composed in the rāga "Malahad". Perhaps, this is the only standard kriti (sanskrit composition) in "Malahari".

Raktāmbaradharam Rāgadwēshādi haram
Pāirvatī priyakaram Mōhanakaram

This is the Anupallavi of "RaktaGanapatim bhajēham" in the rāga Mōhana. The last word "Mōhanakaram" means "shining

attractive". The word also indicates "Mōhana", the rāga of the composition.

The Samashti Charanam of the song "Māha Ganapatē pālyāsu mām" opens with the phrase "Mahā Nata Nārāyaninandana". It means that Ganapati is the son of the great dancer Natarāja and Nārāyani (Pārvati). "Nata Nārāyani" is the rāga in which the song is composed.

Vāmānka stitayā Vallabhayāslishtam
Vārana vadanam Dēvam vandēham.

In the kīrtanam with the above Pallavi the Charanam commences as

Ashtāngayōgavara hatānavādijaya
Vasishtādi tapōdhana sēvita Gananāyakam.

Lord Gananāyaka is described here as being worshipped by sages like Vasishta, the great masters of Ashtasiddhi (Anima, Mahima etc) and Hatayōga. The word "Hatāna" of the expression indicates the rāga "Atāna" in which the kīrtanam is rendered.

"Dēvarāja puratōshita Vēgavāhini varddhita" is an expression occuring in the Charanam of the kriti "Vināyaka vighna nāsaka mām tāraya" composed in the rāga "Vēgavāhini". The word "Vēgavāhini" in the Charanam stands for the river "Vaiga" of Dēvarājapuram. Thus the name of the river forms the rāga mudra.

The song beginning with "Hastivadanāya namastubhyam" contains "Navaraujasē" at the end of the Charanam and it stands for the rāga "Navarōj" in which the song is rendered. In Kathakali this rāga is known as "Navarasam".

In the Charanam of the song "Ucchishta Ganapatau", a puranic story is alluded by the expression "Nārīyōnī mukhāswādanēnagna Rāmakriyā mōdanē". The phrase "Nagna Rāmakriya", reminds us of "Kāsirāmakriya", the rāga of the composition. "Kāsirāmakriya" is the name given to the 51st rāga in the old mēlakarta scheme. It is now known as "Pantuvarāli" or "Kāmavardhini".

"Srīmūlādhāra chakra Vināyaka amūlya vara pracdāyaka" is the Pallavi of a song in "Srī" rāga. The Pallavi opens with the auspicious letter "Srī" which itself is the rāgamudra.

The Sāvēri rāga composition beginning with "Kari kalabha mukham" has the phrase "Sāvērī rāga nutam" at the end of the Pallavi. Here Lord Ganapati is described as being worshipped by singing his greatness in Sāvērī rāga.

The Note Sāhitya "Sakti sahita Ganapatim" includes the phrase "Sankarādi sēvitam". The phrase shows that Ganapati is worshipped by Lord Sankara (Siva) etc. The phrase reminds us of the rāga "Sankarābharanam" in which the piece is composed.

The Charanam of the kriti "Swēta Ganapatim Vandē" concludes with "Vrāgachūdāmanim". It explains that among those who are devoid of worldly attachments, Ganapati is the foremost. "Rāgachūdāmani" is the rāga of the composition and it forms part of the meaningful expression "Virāgachūdāmanim".

The song beginning with "Srī Ganēsātpararn chitta nahi rē" reads "Umā Rudra darsitād" in the first line of the Charanam. Lord Ganapati is described as being perceived by Uma and Rudra. The portion "Rudradarsi" of the expression reminds one of the rāga "Ārdradēsi", in which the song is composed. It is also worth while to noṭe that Rudra's (Siva's) star (asterism) is Ārdra.

The very first compostion of the composer viz: "Srī Nāthādi Guru Guhō jayati jayati" contains the expression "Māyā Mālavā Goulādi dēsa mahīpathi pūjita pada". Lord Subrahmanya's feet are worshipped by the kings of Māya (Haridwar), Mālava (Malwa), Goula (Goudadēsa or Bengal etc.

"Māyā mālava goula" refers to the kingdoms and the "rāga" of that name, in which the kriti is composed.

The Pallavi of "Srī Gurūna Pālitōsmi" states that the composer is being protected by his benevolent preceptor. The part of the phrase reading "Pāli" can be read as "Pādi" as "la" and "da" in Sanskrit are interchangeable consonants. "Pādi" is the rāga in which

the song is composed. As a matter of fact, this is the only known Pādi rāga composition in Karnatak music, worded in Sanskrit. As such, this is treated as the Lakshanakriti for "Pādi". It is worth mentioning here that "Pādi" of Sōpāna sangītam is entirely different from that of Karnatak Music. In Sōpanam, this rāga is the janya of "Harikāmbhōji" while it is the janya of "Māyā Mālava goula" in Karnatak music.

"Lord Subrahmanya was born on the banks of Ganga, where there was an abundant growth of Saravana grass. The divine child was fed with breast - milk by six Krittikas who were later elevated in the firmament to the eternal position of the six starred asterism known as "Kārttika", the pleiades group of stars. This explains the name "Krittikā suta" for Subrahmanya. The expression "Krittikasuta sudhadhanyēna" is seen at the end of the Charanam in the famous kīrtanam "Subrahmanyēna rakshitōham". The phrase "Sudhādhanyēna" forms the rāgamudra for "Suddha dhanyāsi" in which the kīrtanam is composed.

"Srī Guru Guha tārayāsu mām Saravana bhava" is a composition in the rāga "Dēvakriya". The name of the rāga is derivable from the phrase "Bhūdēvakriyā mōda" occuring towards the end of the samashti Charanam. Here Lord Subrahmanya is described as enjoying the oblations offered by Brahmans. Thus rāgamudra is inserted in a meaningful expression.

The popular kriti "Swāminātha Paripālayāsu mām, in "Nāta" shows the phrase "Kāvya Nātakālankāra bharana". It is Lord Subrahmanya who controls and maintains the traditions in kāvya, nātaka and alankāra. Incidently it can be seen that the part which reads "Nāta" is the rāga of the song.

The Charanam of the Vibhakti Kīrtanam "Guru Guha Swāmini bhaktim karōmi" begins with the epithet "Nija rūpajita Pāvakēndu Bhānumati". Lord Subrahmanya excels Pāvaka (Agni), Indu (Moon) and Bhānu (Sun) in physical brightness. "Bhanumati" represents the Sun and the rāga of the kīrtanam. "Bhānumati" is the 4th Mēlakarta rāga and it is named "Vanaspati" in the sampūrna mēla scheme.

"Soura sēnēsam Vallīsam Subrahmanyam bhajēham anisam" is the Pallavi of the kriti in the rāga "Sourasēna". "Sourasēna" is "Dēvasēna", the army of Indra. "Dēvasēna", also indicates the name of Indra's daughter. "Sourasēnēsam" means Lord of "Dēvasēna" -ie Subrahmanya is the commander in chief of the army of Indra as well as the husband of Indra's daughter. The word "Soura sēna" serves as rāga mudra also. Equivalent name of this 27th Mēla rāga in the new scheme is "Vanaspati".

In the Charanam of the kriti "Guru Guhādanyarn najānēham", an epithet describing Lord Subrahmanya can be seen as "Aharahah prabalahamsa prakāsātmanē". It is Lord Subrahmanya who confers on the great sages the knowledge about Paramātma. "Prabalahamsa" means "Great spiritual preceptors". The portion "Balahamsa" of this word happens to be the rāga of the composition.

"Sāmarasya sampradāyakāya" is an expression found in the Charanam of the composition "Guru Guhāya bhaktānugrahāya". It is Lord Subrahmanya who endows the devotees with the capacity to live in harmony with the existing conditions and envoirnments. The first two letters of the expression quoted gives the name "Sāma", the rāga of the composition.

"Tārakēswaram Ānanda bhairavam" is seen in the Charanam of the song "Mānasa Guru Guha rūpam bhajarē". The above expression describes the Lord as one who enables all creatures to free themselves from the fetters of worldly life. Also, the Lord is a terror to the evil elements while he appears blissfully pleasant to his devotees. Incidently "Ānanda bhairavam" reminds us of "Ānandabhairavi", the rāga of the composition.

"Srī Guru Guha Mūrtē" in the rāga "Udaya Ravi Chandrika" reads "Ātmōdaya Ravi Chandrikā samdīptē" in the Charanam. It is the revelation of Lord Subrahmanya that causes the Sun and the Moon to shine brilliantly. The portion "Ravichandrika" indicates the rāga mudra.

"Gajāmbānāyako rakshatu" is a kriti composed in the rāga "Jhamjūti". The Samashti Charanam of the kriti ends with-

"Sujhamjūjtirāgapāna Sundara Guru Guha Siva sūnu". Guru Guha, the son of Lord Siva, is described as closely attached to Ganga confined and concealed in the huge mass of Siva's twisted hair. The word "Jhamjūti" in the expression forms the rāgamudra.

The word "Ānandam" is repeatedly used in "Dandāyudha pānim", a kīrtanam on Lord Muruka of Palani. It is not only for the sake of "prāsa" (rhyme) but also to remind one of the rāga "Ānanda bhairavi", that this repeated use of the word is adopted. The repetition of "Ānandam" used in different contexts in combination with other words conveys altogether different meanings and adds literary lustre to the sāhitya.

Sādhujana vinutam Guru Guham
Sangīta priyam bhajēham.

This is the Pallavi of a kriti in the rāga "Gītapriya". The phrase "Sangīta priyam" in the Pallavi indicates that Lord Subrahmanya is very fond of music. Part of this phrase bears the rāga mudra "Gītapriya". It is the name of the 63rd Mēlaraga, corresponding name of which is "Latāngi" in the sampūrna mēla paddhati.

"Srī Guru Guhasya dāsōham" is a kriti composed in the rāga "Pūrvi". The Charanam of the kriti begins with "Sanakādi pūrvika munijana sannuta". Lord Subrahmanya is described here as worshipped by the ancient sages like Sanaka etc. The word "Pūrvika" contains the name of the rāga, viz: "Pūrvi".

In the Charanam of the Kāmbhōji rāga song "Kāsī Viswēswara ēhi mām pāhi" the phrase "bhadradāyakāmbhōja kara vibhō" describes Lord Viswēsara whose lotus like hands are engaged in bestowing prosperity to the devotees. The portion "Kāmbhōja" of the phrase indicates the rāga "Kāmbhōji" and hence it is the rāgamudra.

Chidambarēswararn Chintayāmi
Sivānanda Gangādharam mrgadharam

This is the Pallavi of a Kīrtanam in the rāga "Dhunibhinna shadjam" and it is in praise of Lord Natarāja of Chidambaram. The

phrase "Bhinnashadja rāga nuta" occuring at the end of the Charanam indicates the rāgamudra. "Dhunibhinnashadjam" is the old name of the 9th Mēlakarta rāga and in the sampūrnamēla paddhati, it is "Dhēnuka".

Viswanātham Bhajēham satatam

Visālākhīsam Paramēsasm

In the kriti with the above Pallavi, the Samashti Charanam contains the phrase "Ucchwāsājapā natābharanam". Here Lord Viswanātha is described as conducting "Ajapanatanam" in the guise of breathing and treating the same as a special ornament or a permanent decoration of the body. The word "Natābharanam" of the phrase is the name of the rāga in which the kriti is composed. "Natābharanam" is the name of the 10th mēlarāga in the old scheme and it is now known as "Nātakapriya".

"Chintaya ṃākanda mūlakandam," is one of the Panchalinga kshētra kritis and it contains the phrase "Bhairavīprasangam". The phrase means "attached to Goddess Bhairavi". The word "Bhairavi" indicates the name of the Goddess as well as the name of the rāga in which the kriti is composed.

"Bhūsuratikādīdita bhavam" is an expression occuring in the Surati rāga kriti with the Pallavi

Srī Vāncchanātham bhajēham

Srī Mangalāmba samētam.

The expression quoted describes Lord Vācchanātha as being praised by Brahmins in the annotatory commentary of Vēdās and Sāstrās. The portion "Suva" of "Bhūsura" and the letter `ti' of tika, put together, form "Surati" the name of the rāga of the composition.

The Charanam of the song "Arunāchalanātham smarāmi anisam" has the phrase "Atyatbhuta karadrta Sārangam". Here Lord Arunāchalanātha is described as holding a deer "(Sārangam)" in a marvellous pose. The word "Sārangam," which means "deer", is also the name of the rāga in which the song is rendered. Thus rāgamudra

is inserted with a meaningful word.

"Chidambara Natarājam" in the rāga "Kēdāram" has the expression "Kēdārēswāram" in the Charanam. "Kēdārēswara" is Lord Siva, the presiding Deity in the holy shrine of Kedāra in Himalāyas. "Kēdārēswāra" also indicates the rāga "Kēdāra" and hence it is the rāgamudra.

Chidambara Natarāja mūrtim
Chintayāmyatanukīrtim

This is the Pallavi of a song on Chidambara Natarāja and it is composed in the rāga "Tanukīrti". The phrase "atanukīrtim" in the above Pallavi means "boundless renown". Name of the rāga, viz: "Tanukīrti" is derivable from this phrase.

The Charanam of the Panchalinga kīrtanam "Sādāchalēswaram bhāvayēham" reads "bhūpālādi prasāda". "Bhūpālādi" means "kings etc" and "Bhūpālā" is the name of the rāga in which the kriti is composed.

The Pallavi of the Panchalinga Kīrtanam in the rāga "Bhairavi" reads

Ānandēswarēna samrakshitōham
Nityānanda rūpōsmi Brahmānanda rūpōsmi

"Ānandēswara" is the name of the Lord, "Nityānanda" is perpetual happiness and "Brhmānanda" is bliss. The Anupallavi contains "Chidānanda" and the Charanam contains "Satchidānanda". The repetition of "Ānanda" reminds us of the rāga "Ānandabhairavi".

In the Tiruvārūr Panchalinga kīrtanam "Hātakēswara samrakshamām" in "Bilahari", the Anupallavi contains the expression - "Pātāla bilaHarihayādyāmara nuta". It means "Existing inside the cave of Pātāla (nether world) and worshipped by Harihaya (Indra) etc." The underlined portion "Bilahari" of the expression is the rāgamudra.

"Sidhīswarāya namastē Jagad Prasidhīswarāya namastē", one of the kritis of the Panchalinga group, contains the expression

"Nīlambarākārāya Srīkarāya" in the Charanam. The expression describes the glamorous appearance of Lord Siva in blue garments. The word "Nīlāmbara" is also an indication of the rāga "Nilāmbari" in which the kriti is composed.

In the song "Kailāsanāthēna samrakshitōham" the Charanam opens with the phrase "Satgati dāyakāmbhōja charanēna" and it means "with the lotus like feet which bestow salvation". The portion reading "kāmbhōja" is an indication of the rāga "Kāmbhōji" in which the song is composed.

The Pallavi of a composition in the rāga "Suddhavasanta" reads

Sōmasundarēswaram bhajēham

Ṣōmāskandam nitya suddha vasantōtsava vibhavam

The expression "nitya suddha vasantōtsavam" explains that the Lord has the special privilage of enjoying vasantōtsavam daily in a splendid and flawless manner. The portion "Suddhavasanta" of the expression serves as rāgamudra.

The Srīnagarastita vālmikalingam (The Vālmikalingam of Tiruvārur) is described as "mōhanakaralingam" in the kriti "Nāgalingam namāmi". "Mōhanakara" means fascinating and "Mōhana" is the name of the rāga in which the kriti is composed.

"Ēkāmranāthēswarēna samrakshitōham Srī" is the Pallavi of a Kīrtanam praising the Deity of Kānchi temple. The Charanam of the Kīrtanam contains the expression "Chaturangabalēswarī mōhitakarēna". Here the Lord is described as being stupefied at the sight of the Goddess as the commanding personality controlling the "chaturangasēna", the huge army consisting of elephants, chariots, cavalry and infantry. The word "chaturanga" indicates that the Kīrtanam is composed in the rāga "Chaturangini". It is the name of the 66th Mēlakarta rāga in the asampūrna mēla paddhati and its corresponding name in the sampūrna mēla paddhati is "Chitrāmbari".

"Sankaram Abhirāmī Manōharam" is the opening phrase of a song composed on Lord Amrtaghatēswara of Tiruttadayūr. The

phrase describes Lord Sankara as extremely charming in the company of goddess Abhirāmī. "Manōharam" means charming and "Manōhari" is the name of the rāga in which the composition is rendered.

"Amrtaphēnadyuti mandasmita mukham" is an expression found towards the end of the Anupallavi of the song "Srī Dakshinā mūrtim Ēsam". The meaning of the expression quoted is that the Lord's smiling face is as bright as the lustre of the foam over the nector. "Phēnadyuti" means "lustre of foam" and it is also the name of the 2nd Melakarta rāga. "Ratnāngi" is the corresponding name of this rāga in the sampūrnamela scheme. "Phēanadyuti" (Ratnāngi) is the rāga of the composition referred to above.

In the song "Brahadīswarō rakshatu mām" the Samashti Charanam contains the phrase "Gāna sāma varāli vinutē" indicating that Lord Brhadēswara is worshipped by chanting splendid Sāmavēda hymns. The song is composed in the rāga "Gānasāmavarāli". According to Govindacharya's scheme it is "Gānamūrti", the 3rd Mēla Karta rāga.

In the song "Paramēswarēna Pālitōsmyaham" the Samashti Charanam ends with the phrase "Pūrva Varāli rāga muditēna" indicating that the Lord is delighted in listening the Pūrvavarāli rāga. The song is composed in the "Pūrvavarāli rāga".

"Tyāgarāja yōga vaibhavam" in Ānandabhairavi is one of the famous kritis of Dīkshitar. The Charanam of the kriti contains the expression "Satchidānanda Bhairavīsam" describing Tyāgarāja as the Ēsa (Lord) of Goddess Pārvati. "Satchidānanda Bhairavi" is one of the names of Pārvati. The portion of the phrase reading "Ānandabhairavi" is the rāgamudra. It is worth mentioning here that the Pallavi of the kriti under reference exhibits "Gopuchcha yati" as

> "Tyāgarājayōga vaibhavam Agarājayōgavaibhavam
> Rāja yōgavaibhavam Yōgavaibhavam Vaibhavam Bhavam vam"

Here the phrases are arranged in gradually diminishing magnitude adding rhetoric beauty to the sahitya.

"Pāhimām Ratnāchala nāyaka" in the rāga "Mukhāri", has the

Charanam commencing with "Sadyōjātādi Panchamukhā-

rishadvargarahita". Sadyōjāta, Vōmadēva, Aghōra, Tatpurusha and Ēsāna are the five faces of Lord Siva. The phrase also describes that Lord Siva is free from the six evils (Shadari) namely kāma, krōta, lōbha, mōha, mada and mātsarya. The three letters "Mu", "khā", "ri" in the phrase form "Mukhāri", the rāga of the composition.

"Sankarābharana bhāsamāna dēham" is an expression in the Charanam of the song "Sadāsivamupāsmahesam mudā' composed in "Sankarābharanam". The above expression revealing the rāgamudra describes Lord Siva as Sankara (the one who confers welfare) having handsome body beautified with ornaments (here the ornaments imply huge serpants with brilliant colours).

The Anupallavi of the Ārabhirāga kriti "Mārakōti kōtilāvanya mām pālaya" concludes with the expression Mōhārabhikshātana Vēha dhara." The phrase describes the stupendous appearance of Lord Siva in the guise of a mendicant. The last two letters ā, ra of Mohākāra" and the first letter 'bhi' of "bhiksātana" put together form "Ārabhi" the rāga of the composition.

The Charanam of the song "Brhadīswara bhaja rē rē chitta" has the expression "Nāgadwani Nādabindukalāspadam". Brhadīswara (Lord Siva) is here described as the source of "Nādabindukala" (Pranavam) which is Nāgadwani, the hissing sound of the serpants which form the sacred ornaments of the Lord. "Nāgadwani" in the phrase happens to be the rāga of the composition and thus it is the rāgamudra.

"Sanmārgahindāla rāga nutam" is an expression occuring in the Charanam of the song,

Chandrasēkhararn sadābhajēham
Sāmbhavī manōharasa Sankaram

The expression means "One who has searched the virtuous path and reached along the swing eagerly desired for and so adored and praised. 'Mārgahindōlam" the name of the rāga of the song, forms part of the meaningful expression quoted above.

The Pallavi of a kriti in the rāga "Kiranāvali" reads

Panchabhūta Kiranāvalim Chandra maulim
Bhāvayāmi GuruGuha tātam santatam

Here the cresent crested Lord Siva, is emitting beams of rays (Kiranāvali) through the five elements (Panchabūta) namely, the sky, the air, the fire, the water and the earth. It is due to the omnipotence of the Lord that the above elements have become functional. The word "Kiranāvali" serves as rāga mudra also. It is the 21st Mēlakarta rāga, which, according to the sampūrna mela, is "Kīravāni".

The following lines form the Pallavi of a famous composition in the raga "Srī".

Tyāgarāja mahad dwajārōha Tārakabrhma rūpamāsrayē
Ganēsa GuruGuha Bhakta bhairava Sōmamayam Srī

The Pallavi ends with the letter "Srī" which indicates prosperity as well as the rāgamudra. This "Srī" is to be pre-fixed to the Pallavi to sing "Srī Tyāgarāja" etc.

The composer prays to Lord Tyāgarāja, "Vīravasanta Tyāgarāja mām Pālaya". The adjective "Vīravasanta" describes the Lord as enjoying permanent Vasanta. (spring season). "Vīravasanta" also represents the rāga of the song. It is the name of the 24th Mēla rāga in the "Kanakāmbari - Phēnadyuti" series. It is "Varunapriya" in the "Kanakāngi - Ratnāngi" nomenclature of Mēlakarta rāgas.

The Pallavi of a kriti praising Lord Siva (Brhadēswara) of Tanjavūr reads

Nāgābharanam nagajābharanam
Namāmi bhayaharana bhavatarana

The first word "Nāgābharanam" is the name of the rāga in which the kriti is composed. "Nāgābharanam" in the Pallavi refers to Lord Siva who wears the serpants (nāgs) as ābharana (ornaments). In the new scheme of mēlakarta rāgas, this rāga appears as "Nāganandini". The Anupallavi of the song "Viswanāthena samrakshitōham" reads "Sāmanta pushpamālādharēna". Lord

Viswanatha is here described as wearing the garlands made of sāmanta flowers (chrysanthemum). "Sāmanta" is the rāga of the composition. Thus the word used for chrysanthemum flowers serves as rāgamudra also.

The phrase "Sulalita GuruGuha janakam" occurs in the song "Agastīswaram ārāddhayēham". The phrase has the meaning that Lord Siva (Agastīswara) is the father of charming GuruGuha (Subrahmanya). The word "Lalita" in the phrase indicates the rāgamudra.

"Gōkarnēswara pāhimām" in the rāga Sourāshtra has the expression "Pānchāla Sourāshtra Chōla dēsapāla sēvitam" and it means that Lord Gōkarnēswara is worshipped by the kings of Pānchāla, Sourāshtra and Chōla. The word - "Sourāshtra" also indicates the rāga of the kriti, and hence it is the rāgamudra.

The Anupallavi of the song "Chintayē Mahālingamūrtim" shows the phrase -

Antaranga bhakta janānām
Atisamīparju mārga darsitam

It explains that the Lord guides his devotees through the straight and easy path to attain salvation. The portions "Pa", "rju" found in the expression can be read as "Paraju" which is the rāga of the composition.

"Pranatārtiharam namāmi satatam" is a kriti composed in praise of the Deity at Tiruvayyār. The Anupallavi begins with the compound word - "Gānanāyakādi" meaning "Ganapati etc" The word "Nāyaka" indicates the rāga "Nāyaki" and so it is the rāgamudra.

"Nabhōmani Chandrāgni nayanam" describes Lord Brhadīswara as the one having the Sun, the Moon and the Agni (the God of fire) for his eyes. The expression quoted above forms the opening phrase of the Pallavi of a Kriti in the rāga "Nabhōmani". Thus the word "Nabhōmani" stands for the Sun as well as for the rāga. "Nabhōmani" is the name given to the 40th Mēlakarta rāga in the asampūrna mēla padhati. In the sampoorna mela padhati, it is "Navanītam".

"Vimala Rudraganikā nartana vinōda bhēda mōdakarasya" is an expression describing Lord Siva in the Charanam of the song beginning with "Tyāgarājasya bhaktō bhavāmi kinchit" in the rāga "Rudrapriya". The epithet quoted above describes the Lord as enjoying the variety of dances performed by chaste Rudraganikas. The word "Rudra" which is used to qualify the "Ganikas" can be taken as the rāgamudra for "Rudra priya".

"Stavarājādi nuts Brhadīsa tārayāsumām dayānidhē" is the Pallavi of a song in "Stavarāja" raga praising Lord brahādisā. Lord brahādisā is described as being worshipped by "Srīsūktam" which is known as "Stavarāja". The word also indicates the rāgamudra. "Stavarāja" is the name given to the 46th Mēlakarta raga of Venkatamakhi scheme. The corresponding name of this rāga in the Govindāchārya scheme is "Shadvidha mārgini".

The Pallavi of a song praising the Lord of Pushpavanēswara reads "Sarasa souvīra rasanādi". "Souvīra" is silver or gold and it is also the name of the rāga in which the song is composed. "Souvīra" is the 47th Mēlakarta rāga in the asampūrna mela paddhati. In the sampūrna mēla paddhati, it is named "Suvarnāngi".

It is due to the grace of Lord Brhadīsa that organisms are able to exist. This is explained in the Pallavi beginning with "Brhadīsa Kadākshēna Prāninō Jīvanti". The word "Jīvanti" that is used to mean "exist" forms the rāgamudra as the song is composed in the rāga "Jīvantika". It is the 48th Mēlakarta raga in the old scheme and now it is popularly known as "Divyamani".

Abhayāmbā nāyaka Hari sāyaka
Ātma rūpa prakāsaka avāva

This is the Pallavi of a kriti composed on Māyūranātha of Māyāvaram. Charanam of the kriti contains the phrase "Ānandabhairavī yuta pada" which explains that Goddess Bhairavi blissfully serves at the feet of the Lord. The word "Ānandabhairavi" of the phrase indicates that the kriti is composed in the rāga of that name and hence it is the rāgamudra.

The kīrtanam "Sāmbasadāsivāya namastē" has the Anupallavi

Sāmba vihitāya Sasisēkharēya
Satgati Pradāyakāmbhōja padāya

The closing phrase of the Anupallavi refers to the lotus like feet of the Lord which can provide salvation (satgati) to the devotees. The portion "Kāmbhōja" of the phrase represents the rāgamudra for "Kāmbhōja", the rāga of the composition.

The Sankarābharana kīrtanam "Tārakēswara dayānidhē' has the expression "Tārānāyaka Sēkhara Sankara" in the Anupallavi. The phrase describes Lord Māyūranātha as "Sankara" (the one who confers welfare). The word "Sankara" reminds us of the rāga "Sankarābharanam".

"Kusumākara sōbhita srīpura gēham" is the opening phrase of a kriti on Lord Tyāgarāja of Tiruvārūr. The song is composed in the rāga "Kusumākaram". The opening word of the pallavi itself is the rāgamudra. Here Srīpuram (Tiruvārūr) is described as "Kusumākaram", the seat of spring season. The rāga "Kusumākaram" is known by the name "Kōsalam" in the sampūrna mēla scheme. It is the 71st Mēlakarta rāga.

In the song "Nishadhādi dēsādhipati nuta Nīlakantēsa Pālayamām", the opening phrase indicates that the composition is in the rāga "Nishadham", the 60th Mēlakarta of the asampurna paddhati. The word "Nishadha" in the phrase refers to a kingdom. In the sampūrna mela paddhafi, "Nītimati" is the name of the above rāga.

The kriti "Nīlakantam Bhajēham satatam Nīrajāsanādi nutam" is composed in the rāga "Kēdāragoula". The Charanam of the kriti includes the phrase "kēdāragoula priyakaram" which means "One who loves Kēdāradēsam and Goula dēsam (Bengal). "Kēdāragoula" in the above phrase serves as the rāga mudra also.

"Ānandanatana prakāsam" is a kriti about Lord Natarāja of Chidambaram. The Charanam of the kriti contains the expression "Srī Kēdārādi Kshētrādhāram". Here Lord Natarāja is described as

the presiding Deity of Kēdāra etc. The word "Kēdāra" also indicates the name of the rāga in which the kriti is composed.

"Srngārādi navarasāngi Brhadāmbālingita Pungava dhavatāngam sriyam dēhi" is the Pallavi of a kriti on Mahālingamūrti of Tanjāvūr. The word "Dhavalāngam is used to describe the fair and charming body of the Lord. "Dhavalāngam" is also the rāga in which the kriti is composed. This is the name given to the 49th Mēlakarta rāga in the "Kanakāmbari-Phēnadyuti" series. It is "Dhavalāmbari" in the "Kanakāngi-Ratnāngi" series.

The Charanam of the song "Nīlakantāya namō namastē" includes the phrase "Gīrvāna gīta Nāda Rāmakriya" meaning "Nāda Rāmakriya" sung in the devine language". Nāda Rāmakriya is the name of the rāga in which the song is composed.

Rāja Rājēndra Chōzha pratistitam
Brhadīswaram bhaja rē Srī

This is a kriti composed in the rāga "Gundakriya". The Samashti Charanam of the kriti indicates the phrase "Gundakriyapriyam". Gundakriya is the process of pounding and reducing to powder. The particular Siva temple in "Jayamkonda Rājēndra Chōzhapuram" was built in memory of the victory of Rājēndra Chōzha over his enemies. His victory was said to be the result of "Gundakriya" done by him as far as his enemies were concerned. "Gundakriya" serves as the rāgamudra also.

"Subhapantuvarāli" the 45th Mēla rāga is known as "Sivapantuvarāli" in the asampūrna mela paddhati. A kriti in this rāga, composed on Lord Pasupatīswara of Nepal reads, " Pasupatīswaram Pranaumi". Rāgamudra is revealed by the phrase "Siva Parituvarāli rāga priyam" at the end of the Charanam. Lord Pasupatinātha is here described as fond of the rāga "Sivapantuvarāli".

"Hindōlavasanta Mādhavam" is an expression found in the Anupallavi of the song - "Santāna Rāmaswāminam saguna nirguna swarūpam bhajarē". The expression quoted describes Lord Srī Rāma as sitting in a swing to enjoy the spring season. The expression

also indicates that the song is composed in the rāga "Hindōlavasantam".

"Sēshāchalanāyakam" is a song about Venkatāchalapati of Tirupati. The Charanam of the song has the expression "Sanandanādi muni varāli vantita" which explains that the Lord of Sēshāchala is worshipped by great sages such as Sananda etc. The portion "Varāli" of the phrase indicates the rāga of the composition.

The Pallavi of another song on Lord Venkatēswara begins with

Venkatēswara Yādava Bhūpatimāsrayēham

The Charanam of this song includes the expression "Kānchana vrshtiprada mēgha ranjita" which refers to "clouds raining gold". The phrase also indicates the name "Mēgharanjini", the rāga of the song. It is worth mentioning here that the Rāja of Ettayapuram (Venkatēswara Rāja) once showered gold coins (kanakābhishēkam) over Dīkshitar.

"Krishnānanda mukunda Murārē is a composition in the rāga "Goulipantu". Rāgamudra is revealed by the expresion "Gourīpāntaranga" occuring in the Charanam of the composition. The expression describes Lord Srīkrishna as the bosom friend of "Gourīpa", the protector of Gauri, that is Lord Siva. The portion "Gourīpānta" of the expression implies the rāga "Goulipantu" as "ra" and "la" are interchangeable.

"Sakētanagarē nivasantam" is found as the opening phrase of the Charanam of the Vibhakti Kīrtanam "Rāmachandram Bhāvayāmi Reghukula tilakamupēndram" composed in the rāga "Vasanta". The phrase quoted means that Lord Rāmachandra is residing in the city Sakēta. The word "Nivasantam" means "residing" and it also includes rāgamudra for "Vasanta" rāga.

"Rangapura vihāra jays kōdanda Rāmāvatāra Raghuvīra Srī" in Vrndāvana sārangam is one of the famous compositions of Dīkshitar. The Anupallavi of this composition opens with "Angajajanaka dēva vnrdāvanasārangēndra". Lord Srī Rāma, the incarnation of Vishnu, the father of Kāmadeva, is described as the sārangam of Vrndāvan. The word 'sāranga' can be used to mean

elephant, deer, lion, etc and any of these suits to the context. "Vrndāvana sārangam" can also be considered as an allusion to the story of "Gajēndra mōksha". Again, the word "Vrndāvana sārangam" is the rāgamudra.

In the song "Muraharēna Mukundēna Kēsavēna rakshitōham" in the rāga "Suddha mukhāri" contains the phrase "Parama Suddha mukhārī rāga tōshitēna" towards the end of the Charanam. Here Lord Mukunda is described as taking pleasure in holding a clean counchshell close to His face and producing attractive musicial sound. The phrase also explains that the Lord is pleased to listen the rendering of Suddhamukhāri rāga.

In the song "Matsyāvatāra māmava Madhusūdana" composed in the rāga "Bhinnapanchamam", the Charanam reveals the rāgamudra by the phrase "Bhinnapanchama priyakara". The phrase explains that the Lord is fond of "Bhinnapanchama", which denotes the very charming note that originates from different parts (five vital points) of the body.

"Kōdanda Rāmamanisam bhajāmi kōkilārava Jānakī Ramanam" - is the Pallavi of a kriti on Srī Rāma. The phrase "Kōkilārava Jānaki Ramanam" describes Srī Rāma as the beloved Lord of Jānaki whose words are as sweet as the Panchamaswara produced by the cuckoo. "Kōkilāravam" is the rāga in which the kriti is composed. It is the name of the 11th Mēlakarta rāga of the old scheme and it is now known as "Kōkila priya".

The pallavi of a kriti on Lord Krishna of Tanjāvūr reads,

Srī Krishnam bhaja rē rē mānasa
Srī rūjpavati Gōpastī Jāram

"Rūpavati" in the Pallavi indicates the rāga of the composition. "Srī rūpavati" means "as beautiful as Lakshmi". Thus the meaningful phrase serves as rāgamudra.

"Kapata Gōpikāvasantam" is a phrase occuring in the Charanam of the song beginning with "Bālakrishnam bhāvayami Balarāmānujam Vasudēvajam". " Gōpikāvasantam" of the phrase

quoted indicates the rāga in which the song is composed. The phrase explains that Lord Krishna appears as Cupid in disguise to the Gōpikas. Thus rāgamudra forms part of a meaningful expression in the song.

"Rāmachandrēna samrakshitōham" in the rāga "Mānji" contains the phrase "Manjīramanimandita" in the Charanam. The phrase means "anklet" studded with gems. "Manjīra" is anklet and it indicates the rāga "Mānji".

"Māmava Pattābhi Rāma" is a famous kriti in the rāga "Manirangu". An expression in the kriti, that describes the coronation platform (mandapa) of Rāma reads "Maniranga valayālankrta navaratna mandapē" The mandapa is described as decorated with garlands made of precious stones. The word "Maniranga" serves as rāgamudra also.

Dīkshitar worships Lord Ranganātha who is with Ranganāyaki, in the kriti with the Pallavi "Ranganāyakam bhāvayē Ranganāyakī samētam Srī". The word Nāyaki" indicates the rāga in which the composition is rendered.

The kriti "Māmava Raghuvīra martyāvatāra Mādhava dhīra" in the rāga "Māhuri" contains the phrase "Twamāhurīsādyāstatwamiti" in the Anupallavi. Here Ēsa etc praises Lord Srī Rāma as "Tatwam". The letters Mā, hu, ri appearing in the above phrase form "Māhuri", the rāgamudra.

"Srī Kuranjita Kāma" is a phrase describing Lord Krishna and it occurs in the Anupallavi of the song "Srī Vēnu Gōpāla Srī Rugminī lōla" in the rāga "Kuranji". "Srī-Ku-rangita" means "Having attachment with great love towards Srī Dēvi (Lakshmi) and Bhūdēvi (Ku). The phrase also indicates rāgamudra.

"Sankaranārāyanam bhajēham Sadāsivam Nārāyanadēsākshī rāga nutam" is the Pallavi of a kriti praising Lord Sankaranārāyana of Sankaranāyanār Kōvil. "Nārāyanadēsākshi" is the rāga in which the song is composed. The phrase "Nārāyanadēsākshi rāganutam" explains that the Lord is praised by singing in " Nārāyanadēsākshi rāga".

The Pallavī of a kīrtanam on Tiruppati Venkatāchalapati begins with "Sankachakragadāpānimaham vandē". The kīrtanam is composed in the rāga "Pūrnachandrika" and rāgamudra is indicated by the phrase "Pūrnachandrikānga" occuring in the Charanam of the kīrtanam. The phrase means "one whose body is as bright and enchanting as the full moon".

The Manipravala kīrtanam - "Venkatāchalapatē ninu nammi" in the rāga "Kāpi" reads "Dīnarakshakā Pītāmbaradhara" in the Charanam. "Dīnarakshakā" means "Saviour of the downtrodden" and "Pītāmbara" means yellow garments. The last letter of "Dīnarakshakā" and the first letter of "Pītāmbara" put together, reads "Kāpi", the rāga of the composition.

Srī Vidyā Rājagōpālam bhajēham
Srī Rugminī Satyabhāmā sahita dēham

This is the Pallavi of a kriti praising the Diety of Mannargudi. This Deity is half male on the right side and female on the left half. So the phrase "Jīvēsa Jagan mōhini rūpam" with which the Samashticharanam begins, is the proper epithet to describe the enchanting form of the Lord. The word "Jaganmōhini" indicates the rāga "Jaganmōhanam" in which the kriti is composed. It may be noted that "Jaganmōhanam" is entirely different from the rāga "Jaganmōhini" which is a janya rāga of Māyāmālavagoula" "Jaganmōhanam" is the old name of the 30th Mēlakarta rāga which appears as "Jalārnavam" in the sampūrnamēla scheme.

The Pallavi of a song composed in the rāga "Ratipriya" reads- "Māra Ratipriyam bhakta priyam" and it clearly indicates the rāga mudra. The above Pallavi describes Lord Vishnu as affectionately attached to Kāmadēva (Māra) and Rati, wife of Kāmadēva. "Ratipriya" is the 62nd Mēlakarta rāga of the "Kanakāmbari" seris and it is known as "Rishabhapriya" in the "Kanakāngi" series.

In the song with the Pallavi "Nanda Gōpāla Mukunda Gōkulā-nandana Yamunātīra vihāra", the word "Yamuna" is an indication of the rāga "Yamunā Kalyāni" in which the song is composed. "Yamunātīram" in the Pallavi refers to the banks of river Yamuna

The song "Narasimhāgaccha" in the rāga "Mōhana" contains the phrase "Vīravara mōhana" addressing Lord Narasimha as the great Hero appearing in an enchanting form. The word "Mōhana" which is used to mean "enchanting" represents the rāgamudra.

Srī Lakshmī Varāham bhajēham
Srī Lakshmī sahitam sritajana sukhapradam

This is the Pallavi of a composition in the raga "Ābhōgi". Rāgamudra is disclosed by the meaningful phrase "Mangalālayābhōginuta padam" which appears as the opening part of the Charanam. The portion "Ābhōgi" of the phrase indicates the rāga of the composition.

In the Mōhana rāga song "Rāja Gopālam bhajēham Remālīlam" the Anupallavi opens with the expression "Tējōmaya mōhanakaram". The expression describes the shining luminous beauty of the Deity. The phrase also indicates the rāgamudra "Mōhana".

"Soundararājam āsrayē Gajavrndāvana sāranga varada rājam" is the Pallavi of a song composed on Lord Soundarārjā of Nāgapattinam. The composer takes refuge at the feet of Lord Soundararāja who is the protector of "Gajavrnda" (herd of elephants). The famous "Gajēndramōksha" of Bhāgavatam is also alluḍed here. "Vrndāvanasārangam" of the expression serves as rāgamudra also.

The Anupallavi of the song "Nlāngam Harim nityam smarāmi" describes Lord Krishna as "Nīlāmbarānujam". Nīlāmbara is Balarāma and Srī Krishna is his younger brother (anuja). The word "Nīlāmbara" reminds us of the rāga "Nīlambari" in which the song is to be rendered.

Phrases such as "bhaktābharanam, Tilakābharanam" etc can be seen in the Note Swaram "Rājīvalōchanam Rāmachandram". The repeated usage of "Ābharanam" reminds the music lover of the rāga "Sankarābharanam" in which the piece is composed.

The Anupallavi of the song "Srī Rāmam Ravikulābdhi Sōmam" ends with the expression "Rāmāyana mudita Nārāyanam". The

expression means that Srī Rāma, the incarnation of Lord Nārāyana, is fond of listening the recitation of Rāmāyana. The word "Nārāyana" is also an indication of the rāga "Nārāyana goula" in which the song is composed.

The Charanam of the song "Sārasadala nayana sankata harana Harē Gōvinda mām pāhi" opens with the phrase "Māghamāsōtsava". The phrase refers to the festival conducted in the month of Māgha. The three letters 'gha', 'mā', and "sa" of the phrase form "Ghamās", the rāga of the song.

The "Mēhabouli" song "Gōvindarājēna rakshitōham sadā" concludes with the expression "Mēchabouli rāgēna santōshitēna" which indicates the rāgamudra. One meaning of the phrase is that Lord Gōvindarāja is fond of "Mēchabouliraga". Another meaning is that the Lord is attracted by the charm of peacock- feathers or dark clouds.

"Rāma Rāma Kalikalusha virāma " is the portion of the Pallavi of a Vibhakti kīrtanam on Srī Rāma. It explains that Srī Rāma puts a stop to the sins of Kaliyuga. The portion "Rāmakali" in the phrase is the name of the rāga in which the kīrtanam is rendered.

Prasanna Venkatēswaram bhaja rē
Vātī Vasanta Bhairavī nutam Srī

This is the Pallavi of a kriti praising Lord Venkatēswara of Tanjāvur. The phrase "Vātī Vasanta Bhairavi" refers to "Alarmēl manga", the Goddess seated over flowers. "Vati" is flower garden. "Vasanta Bhairavi" of the phrase indicates the name of the rāga in which the kriti is composed.

Lord Mahāvishnu is praised as "Pūrnachandrikānga" -ie. "as charming and as bright as the full Moon" in the song "Sankachakragadāpānim aham vandē". The above song is about Lord Venkatāchalapati of Tiruppati. The phrase quoted indicates that the song is composed in the rāga "Pūrnachandrika".

In the Samashti Charanam of the song "Varadarāja avāva", Lord Varadarāja is described as "Gangātaranga dayāpānga" - ie. having

"Krpākatāksham" (compassion) as the waves of Ganga. "Gangātaranga" means waves of Ganga and "Ganga tarangini" is the rāga of the composition. It is 33rd Mēlakarta rāga which is named "Gāngēya" in "Kanakāngi - Ratnāngi" series.

"Naraharimāsrayāmi satatam", a song composed on Lord Narasimha, contains the phrase "Jaya Suddha Māvi Kuru Pānchāladi vihāram" in the Samashti Charanam. "Jaya Suddha Mālavi" is the name of the rāga in which the kriti is composed. The phrase refers to the Holy Mālaya dēsa (Mālwa) etc.

Kamālāmbām bhajarē mānasa
Kalpita māyā kāryam tyajarē

This is the Pallavi of the second - Navāvarana kriti in the rāga "Kalyāni". The Charanam of the kriti shows the phrase "Nityakalyānim" meaning "One who has unceasing auspiciousness". The word "Kalyāni" in the above phrase denotes the rāgamudra.

The third Navāvarana song "Srī Kamalāmbikayā katākshitōham" in the rāga "Sankarābharanam" includes the expression "Sankaranāyikayā". The word "Sankara" of the phrase reminds us of the rāga "Sankarābharanam".

The Anupallavi of the fifth Āvarana song "Srī Kamalāmbāyā: param nahi rē rē chitta" concludes with the phrase "Sēvita Bhairavī, Bhārgavī, Bhāratyā:" Here Goddess Kamalāmba is described as worshipped by Bhairavi (Kāli), Bhārgavi (Lakshmi) and Bhāiravi (Saraswati). "Bhairavi" is also the name of the rāga in which the song is composed.

Kamalāmbikāyai kanakāmsukāyai
Karpūra vītikāyai namastē namastē

This is the Pallavi of the fourth Navāvarana kīrtanam. The Charanam of the kīrtanam begins with "Sakala soubhāgya dāyakāmbhōja charanāyai". Here the lotus like feet of Goddess Kamalāmba are described as powerful enough to confer all "Soubhāgya". The protion "Kāmbhōja" of the phrase indicates the rāga "Kāmbhōji" in which the song is composed.

The fourth Āvarana is called "Sarva soubhāgya dāyaka chakram".

"Kamalāmbikāyāstava bhaktōham
Sankaryā: srīkaryā: Sangīta rasikāyā Srī"

This is the Pallavi of the 6th Navāvarana kīrtanam. Anupallavi of the kīrtanam concludes with the expression "Ramanīya Punnāgavarāli vijita vēnyā:Srī". On splitting up "Punnāgavarāli" in to Pum-nāga-vara-āli, the expression means that the charming tress of hair of the Goddess easily excels the jetblack colour of a herd of male elephants. "Punnāgavarāli" also indicates the rāga of the song and hence it is rāga mudra.

The Charanam of the Ashtāvarana Kamalāmbā Navāvarana song- "Srī Kamalāmbikē avāva" contains the phrase "Muktighantāmani ghōshāyamāna kavāta dwārē". The salvation chamber doors of Goddess Kamalāmbā are described as fitted with bells tolling the announcement of admission to the divine world. The word "ghanta" that is used to mean bells indicates the rāga "Ghanta" in which the song is composed.

"Srī Kamalāmbā jayati", the last Navāvarana song in the rāga "Āhari" contains the phrase "Sēvita Remā Hari Kā Vidhātrē" in the Charanam. Goddess Kamalāmba is here described as being served by Rema (Lakshmi), Hari (Vishnu), Kā (Saraswati) and Vidhāta (Brhma). The letter "V" of Remā and the letters "ha" and 'ri' of Hari put together reads "Āhari", the raga of the song.

The eight Vibhakti kīrtanams on Goddess Nīlōtpalāmba are composed in the rāgas whose names end with "goula" and hence these, as a group, are called the "Goularāga kīrtanams". Nārāyanagoula, Nārīrītigoula, Kannadagoula, Kēdāragoula, Goula, Māyāmālavagoula, Pūrvagoula and Cchāyāgoula are the rāgas in which the Nīlōtpalāmbā vibhakti kīrtanams are composed. The first among these beginning with the Pallavi "Nīlōtpalāmba jayati nitya suddha subha dāyikē" indicates the rāgamudra by the expression "Nārāyana goula rāga mōdinyām" occuring in the Charanam.

In the third Vibhakti kīrtanam "Nīlōtpalāmbikayā nirvānasukhapradayā rakshitōham", the Charanam opens with the expression "Kāsī' Kannada Goula dēsādi vāsatā sajanāvana tōshitaya". Here Goddess Nīlōtpalāmba is described as finding pleasure in protecting the noble residents of Kāsi, Kannada, Goula etc. The words Kannada and Goula put together form "Kannadagoula", the rāga of the composition.

In the sixth Vibhaktikriti with the "Pallavi Nīlōtpalāmbikāyāstava dāsōham", the Charanam opens with the phrase "Māyā Mālava Goulādi dēsa prakāsinyā". It means that the Goddess enlightens the regions of Māya (Haridwār), Mālaya (Mālwa), Goula (Bengal) etc. "Māyāmālavagoula" is the rāga of the kriti.

"Pūrvagoula prakāsinyām" is an expression found in the Charanam of the 7th Vibhakti kīrtanam "Nīlōtpalāmbikā bhaktim karōmi". "Pūrvagoula" represents the eastern part of Bengal and the name of the rāga in which the kīrtanam is composed.

Goddess Durga is addressed as "Srīranjani" and "Niranjani" in the Anupallavi of "Srī Dum Durgē Siva samsargē". The expression in the Anupallavi reads "Srī Ranjani, niranjani jayajanani". "Srī Ranjani" is one who is in the company of Goddess Lakshmi or one who is fully associated with affluence, fortunes etc. The word "Srī Ranjani" also represents the rāga of the composition.

The song "Kāmākshi kāmakoti pīts vāsini" has the expression "Kaumāri kusumadyuti hēmābharana bhūshani". "Kusumadyuti" means radiance of flowers. Goddess Kāmākshi adorned in gold ornaments (hēmābharana bhūshani) emits the radiance of flowers. The word "Kusumadyuti" contains the name of the rāga of the composition, viz: "Sumadyuti". It is the 57th mēla rāga which appears as "Simhēndra madhyamam" in the sampūrna mēla paddhati.

"Tripurasundari Guru Guha janani mamava" is the Pallavi of a kriti in "Sāma" rāga. The Samashti Charanam of the kriti has the

expression "Sāmagāna priyakari". It explains that Goddess

Tripurasundari is attracted by Sāmagāna, the hymns of Sāmavēda. The word "Sāma" represents the rāgamudra also.

The sacred locks of hair of Goddess Durga is applauded as "Madhukara vijaya mangala kaisika" in the Charanam of the song "Srī Bhārgavi bhadram mē disatu". The auspicious locks of hair (mangala kaisika) of Goddess Bhārgavi is described as excelling the swarm of bees in charm. "Mangalakaisika" happens to be the rāga of the composition.

The word "Sourāshtra", used as Rāgamudra, can be seen in the Samashti Charanam of the kriti "Varalakshmīm bhaja rē rē mānasa". In the expression "Sourāshtra dēsapati nuta", the Goddess is described as worshipped by the king of Sourāshtra. Thus "Sourāshtra" represents the name of the kingdom and the name of the rāga in which the kriti is composed.

The expression "Kanjaja Dēvamanōhari" occurs in the Anupallavi of the Saraswati kīrtanam "Bhārati maddhishnā jādyāpahē". "Kanjaja" is Brhma and "Bhārati" is the charming better half of Brhma. The portion "Dēvamanōhari" of the expression indicates the rāga of the composition.

"Ēhi Annapūrnē sannidēhi sadāpūrnē suvarnē" is the Pallavi of a song in the rāga "Punnāgavarāli". Rāgamudra is indicated by the phrase "Punnāgavarāli prakāsini" occuring in the Charanam of the song. The expression indicates that Goddess Annapūrna is as luminous as the large herd of male elemphats or as a swarm of bees.

"Sivakāmēswarīm chintayēham" is one of the popular compositions of Dīkshitar and it is rendered in the rāga "Kalyāni". To describe Goddess Sivakāmēswari as possessing auspicious qualities in abundance, the phrase "Kalyāna guna sālinīm" is used in the Charanam. Here "Kalyāna"serves as the rāgamudra also.

"Sālanga nāta" is the rāga of the composition "Avyāja Karunākatākshi anisam māmava kāmākshi". In the Samashti Charanam of the composition, rāgamudra is included by the

meaningful expression "Rasālanga nātaka priyē". Goddess Kāmakshi is here described as enjoying dramas containing all rasabhavās (emotions).

"Sadā vinata sādarē Sarasijanayana sōdarē" is a composition in the rāga "Rēvagupti". Rāgamudra is indicated by the phrase "Rēvagupti rāga mōdita hrdayē". Goddess Pārvati is here described as delighted by Rēvagupti rāga.

Towards the end of the Samashti Charanam of the song "Namastē Para dēvatē" there is the expression "Samasta dēvaranjita satchidānanda mūrtē". The expression describes Goddess Parvati as gratifying all the devās in the celestials. "Dēvaranjita" of the expression indicates the rāga "Dēvaranjani" in which the song is composed.

"Kanakāmbari" is the first rāga of the Venkatamakhi mēlakarta scheme and it is "Kanakāngi" in the Sampūrnamēla scheme. A composition of Dīkshitar in this rāga begins with the Pallavi,

Kanakāmbari kārunyāmrta lahari
Kāmākshi māmava Kāmēswari.

The word "Kanakāmbari" which indicates rāga mudra, describes Goddess Kāmēswari as dressed in golden garments.

"Suddha Sāvērinuta nandini" is an expression occuring in the Charanam of the song "Ēkāmrēswara nāyikē Sive". Goddess Kāmākshi is described as delighted on being praised in "Suddha Sāvēri". "Suddha Sāvēri" is the rāga in which the song is composed.

The Samashti Charanam of the kriti "Bālāmbikē pāhi bhadram dēhi dēhi" includes the phrase "Sankara Nārāyana manōranjani". The word "Manōranjani" indicates the rāga of the composition. The expression explains that Goddess Bālāmbika is affable to Siva (Sankara) and Vishnu (Nārāyana).

Vīnāpustakadhārinīmāsrayē
Vēgavāhinīm Vānīmāsrayē

This is the Pallavi of a kriti in the rāga "Vēgavahinī" and it is

composed in praise of Goddess Saraswati of Kānchīpuram. The river "Vēgavahinī" flowing through Kānchīpuram is considered as Goddess Saraswati. "Vēgavahinī" in the Pallavi serves as rāgamudra also.

"Nāgagāndhārī pūjitābja padē" is an expression found in the famous Kīrtanam "Sarasijānābha sōdraī Sankari Pāhimām". Chāmpēya (Nāga) flowers and gāndhāra (kumkum) are used for worshipping Dēvi. "Nāgagandharī" of the expression is the rāga of the kīrtanam.

Srī Varalakshmi namastubhyam Vasupradē
Srī sārasapadē rasapadē, sapadē padē padē

This is the Pallavi of a popular kriti in the rāga "Srī". The auspicious letter used as an honourific prefix to Goddess Varalakshmi serves as rāgamudra also. The Pallavi quoted above is an example for "Gōpuchcha yati" - the arrangement of phrases in regularly diminishing magnitude which adds rhetoric beauty to the sāhitya.

"Panchāsat pīts rūpini mām pāhi Rāja Rājēswari" in the rāga "Dēvagāndhāram" is a kīrtanam composed in praise of Madura Mīnākshi. The Charanam of the kīrtanam contains the phrase "Dēvagāndhāra rāga tōshini". Dēvagāndhāram is devine sindūram (high quality kumkum) and it is used to worship Devi. Goddess Rāja Rajeśwari is delighted in the beautiful colour of Dēvagāndhāram. The word "Dēvagāndhāram" serves as the rāgamudra also. It may be noted that this kīrtanam is usually rendered in the rāga "Karnātaka Dēvagāndhāram".

Parvata Rājakumāri Pārvati
Pāhimām Paramēswari

This is the Pallavi of a kriti in the rāga Srīranjani. The Anupallavi of the kriti contains "Guruguhajanani Srīranjani". Goddess Pārvati, the mother of Guruguha, is inseparably attached to aupiciousness. "Srīranjani" of the phrase is rāgamudra also.

The song "Gnānāmbikē pālayā mām" contains the expression

"Sēnāgranī, pramukhōpāsitē" in the beginning of the Samashti Charanam. The phrase describes Goddess Guānāmbika as being worshipped by important personalities headed by Lord Subrahmanya, the "Sēnāpati" of "Dēvasēna". "Sēnāgrani" is the rāga of the composition and it is "Sēnāpati", the 7th Mēla rāga of the "Kanakāngi" series.

"Gānalōlē bēlē panchadasākshari pāhimām" is the Pallavi of a kriti in the rāga "Nāgavarāli". Rāgamudra is indicated by the phrase "Nāgavarālivēniyutē" occuring towards the end of the Samashti Charanam. Here Bālāmbika's braided hair is likened to large serpents.

"Mōhana nāta rāga priyē Lalitē - Pāhimām Paradēvatē" is the Pallavi of a song in the rāga " Mōhana nāta". Here Goddess Lalita is described as fond of Mōhana nāta rāga. The opening phrase itself serves as the rāgamudra.

The Charanam of the song "Mātangi Srī Rājarājēswari māmava" commences with the phrase "Remāmanōhari". The phrase indicates that Goddess Mātaṇgi is capable of attracting the heart of Goddess Lakshmi (Rema). The phrase also denotes the rāga "Remāmanōhari" in which the song is rendered.

Himāchala kumārim bhajē Tripurasundarīm
Hrīmkāra sarasīruha jhankāra bhramarīm

This is the Pallavi of a kriti composed in the rāga "Jhankārabhramari". Here Himāchalakumari (Pārvati) is metaphorically described as the sacred bhramari (bee) seated in the sacred lotus "Hrīmkāra" producing "Jhankāra" (humming of bee). "Jhankārabhramari" of the expression is the rāgamudra.

The word "Haimavati" is used to denote Pārvati (the daughter of Himavān) in the kriti "Hariyuvatīm Haimavatīm ārādhayāmi". The word "Haimavati" also indicates the rāga "Hēmavati", in which the kriti is composed. 'Hēmavati" is a sampūrna mela rāga (No. 58) and it is known as "Kēsīsimhāravam" in the asampūrna mela scheme.

"Abhayāmbā Jagadambā rakshatu" in the rāga Kalyāni is one of

the Abhayāmba vibhakti kīrtanams. Anupallavi of this kīrtanam concludes with the word Kalyāni" which means "Goddess of auspiciousness". The word "Kalyāni" is the rāgamudra also.

Kalāvati Kamalāsana yuvati
Kalyānam kalayatu Saraswati

This is the Pallavi of a kīrtanam composed on Goddess Saraswati of Sāradāpītam in Kashmir. The opening word "Kalāvati" explains that Goddess Saraswati is the personification of all arts. The kīrtanam is composed in the rāga "Kalāvati". It is the 31st mēlakarta rāga and is the same as the Sampūrna melarāga "Yāgapriya".

Kanjadalāyatākshi Kāmākshi
Kamalā Manōhari Tripurasundari.

The kriti with the above Pallavi is composed in the rāga "Manōhari". The word "Manōhari" of the Pallavi indicates the rāgamudra and describes Goddess Kāmākshi as extremely charming.

In the song "Bhōgacchāyā nātaka priyē", Goddess Brhadīswari is described as delighted in enacting and enjoying dramas. "Bhōgacchāyā nāta" is the rāga of the composition. It is the 34th Mēlakarta rāga and is equivalent to the Sampūrna mēlarāga "Vāgadhīswari".

The Charanam of the song "Hiranmayīm Lakshmīm sadā bhājāmi" ends with "Guruguha mātula kāntām Lalitām". Goddess Lalita (Lakshmi) is the wife of Lord Vishnu, uncle of Guruguha. The word "Lalitām" indicates the rāga "Lalita" in which the song is composed and hence it is rāgamudra.

The Pallavi of a kriti in the Mālarāga "Sailadēsākshi" begins with "Sūlinīm srita pālinīm". "Sūlini" refers to Goddess Pārvati who is holding a trident. "Sūlini" is also the name of the 35th Sampūrna mēlarāga which is equivalent to "Sailadēsākshi". Hence the word "Sūlini" of the Pallavi acts as rāgamudra also.

"Srī dēvagandhāri pūjitāmbujāsinyā" is an expression occuring in the Charanam of "Srī Mīnāmbikāyā :, a kīrtanam on Madura

Mīnākshi. In the expression quoted, Goddess Mīnākshi is described as being worshipped by offering divine kumkum. "Dēvagāndhari" is divine kumkum and it is also the name of the rāga in which the kriti is composed.

"Gourī Girirājakumāri gānavana mayūri gambhīra kaumāri" is the Pallavi of a composition in the rāga "Gouri". The opening word itself indicates the rāgamudra. "Gouri" is one of the names of Goddess Pārvati.

"Pāhimām Pārvati Paramēswari Srī" is the Pallavi of a kriti in the rāga "Mōhana". The Anupallavi of the kriti begins with "Mōhana sundara swarūpini" describing the stupendous charm of Goddess Pārvati. The word "Mōhana" is the rāgamudra.

In the Anupallavi of the song "Brahannāyaki Varadāyaki" Goddess Brahannāyaki is described as "Āndhāli harana Chana pratāpini". The powerful Goddess is capable of removing the "āndhāli" (massive ignorance) of the devotees. "Āndhāli" is also the name of the rāga in which the song is composed and so it is the rāgamudra.

The vibrant beauty of Goddess Saraswati is praised by the phrase "Cchāyātarangini" found in the Krīti " Saraswatī Cchāyātarangini". The word "Cchāyātarangini" indicates the name of the rāga in which the kriti is composed and hence the word represents the rāgamudra.

In the kriti "Jagadīsa Manōhari jaya" Goddess Tripura Sundari is extolled as charming lady of the Lord of the Universe. The portion "Ēsamanōhari" of the Pallavi is the rāga of the composition.

In the song "Bālāmbikāyai namastē Varadāyai Srī" the Charanam includes, the expression "Nātakuranjī rāga priyānanda". Goddess Bālāmbika is described here as finding pleasure in enjoying the Ntakuranji rāga. The rāga in which the song is composed is "Nātakuranji".

The "Nārāyani" rāga composition opening with the phrase "Mahishāsura Mardinīm namāmi" concludes with the rāgamudra "Nārāyani". The word "Nārāyani" also implies that the Goddess is

the sister of Lord Nārāyana.

Srī Saraswati namōstutē Varadē Paradēvatē
Srīpati Gourīpati GuruGuha Vinutē Vidhi yuvatē-

In the kirtanam with the above Pallavi, the Samashti Charanam contains the expression "Samsārabhītyāpahē." Goddess Saraswati is described as removing the apprehension about worldly life. A close examination of the expression reveals the word "Ārabhi" (underlined) which is the rāga of the composition.

Māmava Mīnākshi Rājamātangi
Mānikya Vallakīpāni Madhuravāni Varāli vēni

This is a famous kriti in "Varāli" and it is in praise of Madura Mīnākshi. The charming braided hair of the Goddess is described by the phrase "Varāli vēni" of the Pallavi. The phrase indicates the rāgamudra also.

"Gourī Hindōladyuti hīramanimayābharanē" is an expression in the Charanam of the song "Nīrajākshi Kāmākshi" composed in the rāga "Hindōla". The expression explains that Goddess Kāmākshi is decorated by ornaments studded with gems which glitter and create a delusion of a rocking golden swing. The word " Hindōla" represents the swing and the name of the rāga and so it is the rāgamudra.

The accessories that are used for worshipping Goddess Pārvati are described by the phrase "Kanakakalasa, Sushankha, ghantādi Pūjōpakaranam". Here "ghanta" is ringing bell and it also indicates the rāga of the kriti "Srī Mangalāmbikām chit gagana chandrikām" in which the expression quoted above is included.

"Vīnābhēri Vēnuvādādi Vinōdini mōdini raksha mām" is the Pallavi of a kriti composed in the rāga "Abhēri". Goddess Kāmēswari is here described as delighted in playing musical instruments such as Vīna, Bhērī (drum), Vēnu (Flute) etc. Portions of the words Vīna and bhēri can be suitably combined to form "Abhēri", the rāga of the composition.

"Navaratna vilāsa vibhavapradē Natajana subhapradē

bahuvaradē Jaya jaya" is the Pallavi of a song in the rāga "Navaratna vilāsa". The opening phrase "Navaratna vilāsa vibhavapradē" contains the rāgamudra along with the meaning that Goddess Pārvati provides affluence by the abundant supply of navaratna (the nine precious jewels).

The Anupallavi of the song "Pāhimam Pārvati Paramēswari Srī" in the rāga "Mōhana" contains the expression "Mōhana Sundara Swarūpini". This expression containing the rāgamudra describes the charming (mōhana) and lovely appearance of Goddess Pārvati.

The Pallavi of a song in the rāga "Sarāvati" opens with "Sarāvati tata vāsinī Saraswati". Here Goddess Saraswati is described as residing on the banks of the river " Sarāvati". Thus the word "Sarāvati" of the Pallavi indicates the river of that name and the rāga of that name.

The song "Mangalāmbāyai namastē" in the rāga "Mālavasrī" includes the phrase "Mandasmitānanē Mālavasrījanē" in the opening part of the Charanam. The expression explains that Mangalāmba gives prosperity to the people of Mālava. "MālavaSrī' forms the rāgamudra also.

The Abhayāmbā vibhakti dhyāna kīrtanam which begins with "Sadāsrayē Abhayāmbikē" contains the phrase "Vāni Mā karadhrta Chāmara". Goddess Abhayāmaba is described as being served by Vāni (Saraswati) and Mā (Lakshmi) holding Chāmara (yak tail fan) in their hands. "Chāmara" is the name of the rāga in which the kīrtanam is rendered. It is equivalent to "Shanmukhapriya" of the Mēlakarta scheme of "Kanakāngi - Ratnāngi" nomenclature.

Saintavī rāga priyē Sankari
Santatam Pāhimām Brahadēswari

This is the Pallavi of a kriti in the rāga "Saintavi". The opening phrase of the Pallavi indicates the rāgamudra. The phrase "Saintavī rāga priyē." means that Goddess Brahadēswari is fond of "Saintavi rāga". The phrase may also mean that Brahadāmba is fascinated by the love of Saintavi (Goddess Lakshmi).

"Gouri Vēlāvali" is the 23rd Mēlakarta rāga and it is equivalent to the sampūrna mela rāga "Gouri manōhari". A popular Dīkshitar kīrtanam in this rāga begins with the Pallavi "Kaumārī Gourivēlāvali gāna lōlē susīlē bālē." "Gourivēlāvali", which indicates the rāgamudra, represents a girl in the Gouri stage - ie. a girl aged between eight and ten years. Here Goddess Kāmākshi is described as Durga in the Gouristage. "Gourivēlāvali gānalōlē" also means that the Goddess is ardently fond of songs in the rāga " Gourivēlāvali".

"Bhaja rē rē chitta Bālāmbikāmbhaktakalpalatikām" is the Pallavi of a kriti in "Kalyāni". The Anupallavi of the kriti reads

Nijarūpadānadaksha charanām
Nityām Kalyānim Sarvānīm

The word " Kalyani" which stands as rāgamudra, describes Bālambika as the Goddess of prosperity.

"Pālayamām Paramēswari krpākari Sankari", a composition in the rāga "Tarangini" concludes with the phrase "GuruGuhāntarangini". Goddess Paramēswari is described as conscience keeper of GuruGuha. The portion "Tarangini" of the phrase is the rāgamudra.

"Satchidānada vijrmbhnīm smarāmyaham stanakanaka kumbhinīm" is a kriti in the rāga "Kumbhini". Rāgamudra is indicated in the phrase "Stanakanaka kumbhini" which means " One having breasts similar to golden pots". "Kumbhini" is the old name of the 41st Mēlakarta rāga and it is now known as "Pāvani" (Sampūrna mēla rāga).

The composition opening with "Himagirikumāri Eswari Hēmāmbari Harisōdari Sundari" contains the expression "Vidhu Vahni Ravikriya saktikari". Goddess Pārvati is the source of the energy in the Sun, the Moon and the Agni. "Ravikriya" is the rāga of the composition. It is the 42nd Mēla rāga which is "Raghupriya" of the "Kanakāngi-Ratnāngi" series.

The song "Mahishāsura mardini mām pāhi madhya dēsa vāsini" in the rāga "Goula" concludes with the phrase "Gourahāsini". "Goula" means white or bright. The phrase describes the brilliant

teeth exposed on laughing. As `ra' and 'la' are interchangeable, "Goura" can be read as " Goula" and it is the rāgamudra.

The "Bhairavi" rāga kriti "Āryām Abhayāmbām bhajarē rē chitta" contains the phrase "Natabhairavīm" in the Charanam. The phrase refers to "Bhairavi" dance and indicates rāga mudra.

In front of the Deity of Kāmakōti pits temple there is a wide circular depression and it is called "Bila". It is here that Lord Hari (Vishnu) was said to have worshipped "Srī Chakram". This explains the phrase "Bilaharinutē" occuring in the Anupallavi of the song "Kāmākshi Varalakshmi Kamalākshi Jayalakshmi Srī". "Bilahari" is the rāga of the composition and the phrase "Bilaharinutē" indicates rāgamudra.

"Kādambarīpriyāyai kadamba kānanāyai namastē namastē in the rāga "Mōhana", indicates rāgamudra by the phrase "Sammōhanakarai" occuring towards the end of the Charanam. The phrase means that the Goddess is capable of stupefying the on looker.

The word "Gīrvāni" used in the song "Namō namastē Gīrvāni" indicates that the composition is in the rāga "Gīrvāni". The word refers to "Goddess Saraswati". In the Sampūrna mēla paddhati the above rāga is given the name "Gavāmbhōdi" (43rd Mēla rāga).

The expression - "Dāridrya dukhādi mūrdhanyāsiva nigrahayā occurs in the Charanam of the "Dhanyāsi" rāga composition "Mangala Dēvatayā twayā bahumanītōham Srī". The expression quoted above describes Goddess Varalakshmi as the Mangaladēvata who destroys the great misfortunes (asiva) like dāridrya (poverty). Mūrdhanya+asiva = mūrdhanyāsiva. This word contains the rāgamudra "Dhanyasi".

The Anupallavi of the kriti "Devī Jagadīswari dīnajanāvana Sankari" contains the word "Bhaīravi" which is the name of rāga of the kriti. "Bhairavi" in the Anupallavi refers to Goddess Pārvati about whom the kriti is composed.

"Jayati Siva Bhavāni Jagadjanani" is a portion of the Pallavi of a kriti and the word "Bhavāni" in it indicates the rāga in which the kriti is composed. "Bhavāni" is one of the names of Goddess Pārvati. This rāga is now known as "Bhavāni" (44th rāga of the Sampūrna mēla scheme)

Dharmasamvardhini danujasammardini
Dharādharātmajē Ajē dayayā mām pāhi pāhi

In the Charanam of the composition with the Pallavi quoted above, the phrase "Madhyamāvati Sankari" describes Goddess Pārvati as the force that produces "Madhyama", one among the four classes of sound. (Parā, Pasyanṭi, Madhyama and Vaikhari are the four classes of sound). The phrase also includes the name "Madhyamāvati", the rāga of the composition.

The phrase "Gamakakriā mōdinim" occuring in the Charanam of the kriti "Kāsī Visālākshtīm bhajēham bhajē Srī" indicates that the kriti is composed in the rāga "Gamaka kriya". The phrase quoted describes Goddess VaraLakshmi as entertained by rendering all the ten varieties of "Gamaka".

"Mīnākshi mē mudam dēhi mēchakāngi Rājamātangi" is a popular kīrtanam in "Gamakakriya". Rāgamudra can be seen in the expression "Vīnāgāna dasagamakakriyē" occuring in the Charanam of the kīrtanam. The expression means "Applying all the ten varieties of gamaka in playing Vīna".

In the Samashti Charanam of "Lalitāmbikāyai Lakshakōtyandanāyikāyai Lalanāyai namastē namastē" there is the expression " Natabhairavī natanāyai". Here Goddess Lalitambika is described as the performer of Natarājanatanam and Bhairavinatanam. The word " Bhairavi" of the phrase is the name of the rāga in which the song is composed.

The Anupallavi of "Madhurāmbā samrakshatu mām" in the rāga "Dēvakriya" includes the expression "Srī Dēvakriyā mōdini" which indicates the rāgamudra. The expression describes Goddess Madhurāmba as delighted by the accomplished performance of Srī Dēva, the Lord of Lakshmi (Vishnu).

The Charanam of "Srī Nātha sōdarīm tiraskaranīm namāmi" concludes with "Nabhōmanim". The word "Nabhōmani" means "The Suṇ" and it is also the name of the rāga in which the kriti is composed. The expression explains that Goddess Ambika is as brilliant as the Sun.

Madhurāmbām bhaja rē rē manasā
Madanajanakādi GuruGuha sēvita

In the kīrtanam with the above Pallavi, the Charanam concludes with the phrase "Srī stavarāja nuti prasādinīm". The phrase describes the graciousness of Goddess Mīnākshi when worshipped by chanting "Srī Sūktam" which is known as "Stavarāja". The kriti is composed in the rāga "Stavarāja" and hence the phrase quoted represents rāgamudra. "Stavarāja" is also known as "Shadvidhamārgini" (46th Mēla rāga).

"Syāmalāngi Mātangi namastē Sankari Saraswatī vinutē" is the Pallavi of a song composed on Goddess Mīnākshi of Madura. The opening word of the Pallavi indicates that the kriti is in the rāga "Syāmalāngi". The word "Syāmalāngi" refers to the dark complexion of the Goddess. "Syāmalāngi" is a Sampūrna mēla rāga (No.55) and it is equivalent to the rāga "Syāmalam" of the asampūrna mēlapaddhati.

In the song "Paramdhāmavatī yuvatī Nirvatī Paramēsayuvatī" the word "Dhāmavati" indicates the name of the rāga in which the song is composed. Pārvati is here described as extremely effulgent (Paramdhāmavati). Corresponding name of the rāga in the sampūrna mēla scheme is "Dharmavati" [59th mēlakarta rāga].

Māyē twam yāhi mām bādhitum kāhi

The kriti with the above Pallavi concludes with "Sudhātarangini Antarangini". By "Sudhātarangini", the Goddess is described as the river of nectar. "Antarangini" is one who resides with in us (as the living motive force or energy). The repeatedly used word "Tarangini" signifies the rāga of the composition.

The Anupallavi of "Ambā Nīlāyatākshi karunākatā kshi akhila lōka sākshi" concludes with "Nīlāmbari", the name of the rāga in which the song is composed. The word "Nīlāmbari" in the Charanam refers to the Goddess adorned with blue garments.

The opening word of "Vamsavati Sivayuvati Pālaya mām" indicates that Goddess Pārvati belongs to an aristocratic family. The song is composed in the rāga "Vamsavati". It is the 54th mēlarāga which is equivalent to the Sampūrna rāga "Viswambhari".

Ānandāmrtākarshani Amrtavarshini
Harāti Pūjitē Sivē Bhavani

This is a famous Dīkshitar kriti in the rāga "Amrtavarshini". It is believed that by singing this song the great composer once caused rains to fall in a barren land near Ettayapuram. The Pallavi of the kriti includes the name of the rāga. By the word "Amrtavarshini", Goddess Bhavani is described as "one who showers nectar."

"Sāmagāna vinōdini" occuring in the Anupallavi of "Parvata vardhani Pāhimām" indicates that the rāga of the song is "Sāma". The phrase quoted above explains that Goddess Parvata Vardhani is gratified with the hymns of Sāmavēda (ie:Sāmagāna).

Goddess Brhmavidyāmbika of Tiruvenkādu is addressed as "Kalyāni" in the Samashti Charanam of the kriti "Brhmavidyāmbikē Srīsam Vētāranyēsa nāyike". The kriti is composed in the rāga" Kalyāni". The word "Kalyāni" means " One who is auspicious."

The Ārabhi rāga song "Akhilāndēswaryai namastē" includes the expression "Samsārabhīti bhanjanāyai" in the Anupallavi. Goddess Akhilandēswari is here described as the destroyer of "Samsārabhīti" (fear about worldly life). The letters ā, ra, bhi culled out from the phrase and put together in the same order yield the word "Arabhi", the rāgamudra.

Srī Sugantikuntalāmbikē Jagadambikē
Hrdichintayaēhamanisam twām

This is the Pallavi of a kriti praising Goddess Kuntalāmba of

Matrbhūtēswara temple on the rock hill of "Tiruchirappalli". "Sugantikuntalam" means "fragrant lock of hair". The word " Kuntalam," used to mean "lock of hair", is the rāga of the song. "Kāntāmani" is the corresponding name of this rāga in the "Kanakangi- Ratnangi" series. It is the 61st Mēlakarta rāga.

In the kriti "Bhūshāvatim manju bhāshāvatim bhajēham" the opening word "Bhūshāvatim" refers to the Goddess adorned with ornaments. "Bhūshāvati" is the rāga in which the song is composed. It is the 64th Mēlakarta rāga "Vāchaspati" of the Sampūrna mēla scheme.

"Srī Madhurāmbikē Srī Sivē avāva" has its Anupallavi ending with the word "Kalyāni"- which means that Goddess Mīnākshi is the auspicious dēvata. The song is composed in the rāga "Kalyāni".

"GuruGuha bhavāntaranginīm Chaturanginīm vichintayēham" is the Pallavi of a song in the rāga "Chaturangini". The word "Chaturangini" refers to the "Chaturanga sēna" of the Goddess. It is a huge army consisting of four sections with elephants, chariots, infantry and cavalry. "Chaturangini" is the 66th asampūrna mēlarāga and its corresponding sampūrna mēla rāga is "Chitrāmbari".

The opening phrase of the song "Santānamanjarī Sankarī santatam pātumām Brhadīswarī" indicates the rāga "Santānamanjari" in which the song is composed. Brhadīswari is described here as the Goddess propitiating the boon" Santāna soubhāgyam". "Sucharitra" is the sampūrna mēla rāga corresponding to "Santānamanjari" [67th Mēlakarta rāga].

Paramjyōtishmatī Pārvati
Paramēswara yuvati mahā Bhagavati

"Jyōtishmati" refers to the luminous appearance of the Goddess or to the state of mind pervaded by satwaguna. "Jyōti" is the raga of the composition. It is the 64th mēlakarta rāga and it is now known as "Jyoti swarūpini".

"Mātangi marakatāngi māmpālaya krpālayē" contains the expression "Dhauta Panchama Priyē" in the Samashti Charanam. Goddess Mātangi is fond of "Dhauta Panchama" is the pure

panchama swara as that produced by the cuckoo. Rāga of this composition also has the same name "Dhautapanchamam". It is the same as the sampūrna mēla rāga "Dhātuvardhani" [69th mēlakarta].

Srī Remā Saraswatī sēvitam
Srī Lalitām twām bhāvayē

The Samashti Charanam of the above song contains the phrase "Tāra sadrsa nāsāmani" which means "gemmed nose ring glittering like the stars". "Nāsāmani" is the rāga of the composition. It is the 70th Mēlakarta rāga corresponding to "Nāsikābhūshanam" of the sampūrna mēla Paddhati.

"Tripurasundarī namōstutē dīnajanābhishta dayinīm Srī" is the Pallavi of a kriti in the rāga "Dēvamanōhari". Rāgamudra is indicated by the phrase "Mahādēwa manōhari" occuring in the Charanam of the kriti. The phrase means that Goddess Tripurasundari is charmingly attractive to Lord Mahādēva (Siva).

In the Song "Srī Mīnākshi Gouri" the word "Gouri" indicates one of the names of Pārvati. It also indicates rāga mudra as the song is composed in the rāga "Gouri".

"Rēnukādevi samrakshitōham anisam" is the Pallavi of a kriti in the rāga "Kannada Bengāla". The Charanam of the kriti concludes with the phrase "Kannada Bengālē, Gāndharva bhanjani" indicating the rāgamudra. In the phrase quoted, Rēnukādēvi is described as capable of defeating even in the Gandharvas in rendering the "Kannada Bengāla" rāga.

In the "Lalitapanchama" rāga kīrtanam "Brhadīswarīm bhaja rē chitta", rāgamudra is indicated by the expression "Lalita Panchama rāgōdayakarīm" occuring towards the end of the Anupallavi. The expression explains that Goddess Brhadīswari is the creator of "Lalita panchama rāga."

Māruvakādi mālini Sūlini
Māmava Klyānagunā sālini

This is the Pallavi of a kriti composed in the rāga "Māruva". The opening phrase of the song itself indicates the rāgamudra. "Māruvaka" is a very sweet smelling herb whose tender twigs with leaves buds etc are used as flowers in temple worshipping. Goddess Sūlini is described as adorned with garlands made of māruvaka etc. The rāga "Māruva" is very popular in Hindustāni music.

The Pallavi of a kriti on Goddess Ānandavalli of Tanjavur reads "Cchāyāvatīm ānandavallīm chārutara Tanjapurīswarīm bhajēham". Here Goddess Ānandavalli is praised as "Cchāyāvati" the embodiment of beauty. "Cchāyāvatī" is the name of the rāga in which the kriti is composed. Hence the opening part of the Pallavi indicates the rāgamudra. "Sūryakāntam" is the name of this mēlakartarāga (No 17) in the sampūrna mēlapaddhati.

"Gunijanādi nuta GuruGuhōdayēGurjarī rāgapriyē" is a kriti praising Goddess Pārvati and it is rendered in the rāga "Gurjari". The expression "Gurjarī rāga priyē" of the Pallavi indicates the rāgamudra. The expression means that the Goddess is enamoured by the "Charm of Gujarat" (Gurjarī rāga). It may also explain that the Goddess is very fond of the rāga "Gurjarī".

In the kriti "Jayati Siva Bhavānī Jagadjananī niranjanī", the word "Bhavāni" indicates the rāgamudra. "Bhavāni" means" One who experiences all the pleasures and sufferings of the material world in the guise of jīvātma. The word can also be explained as "the personification of auspiciousness". "Bhavāni" is the 44th Mēlarāga which is also known as "Bhavapriya".

The song with the Pallavi "Mangala dēvatē paradēvatē Mangalam bhavatu nata dēvatē" contains the phrase "Mārgadarsitē". Goddess Mangaladēvata is here described as the guide who leads the devotees along the proper path. With slight alteration, "Mārgadarsi" becomes "Mārgadēsi", the rāga in which the song is rendered.

Vīra Hanumatē namō namō

Mārutātmaja namō namō

This is the Pallavi of a kriti composed on Lord Anjanēya. "Kapivinuta" is a phrase occuring at the end of the Charanam of the kriti. Lord Hanuman is honoured by the members of His tribe. The word "Kapi" with slight alteration becomes "Kāpi", the rāga of the composition.

"Hariharaputram Sāstāram Sadābhajēham" is a kīrtanam on Lord Ayyappa of Sabarimala. The Anupallavi of the kīrtanam contains the expression "Vasanta natavrndam" meaning " The devotees who are waiting on (Him)". The expression indicates the rāga "Vasanta" in which the kīrtanam is composed.

Kālabhairavam bhajēhamanisam
Kāsīpuravāsam bhūtēsam

This is the Pallavi of a kriti on Kālabhairava of Kāsi (Vārānasi). Lord Kālabhairava is the guard on duty for the safe custody of all properties in Kāsi. Even the water of Ganga can be collected only after obtaining his permission. The word "Bhairavam" occuring in the opening phrase indicates the name of the rāga in which the song is rendered and hence it serves as rāgamudra.

Lord Vīrabhadra was born out of the angry mood of Rudra (Lord Siva) as explained in the song "Rudrakōpajāta Vīrabhadramāsryē". The word "Rudra" is an indication of "Rudrapriya", the rāga of the composition.

The song "Bhūshāpatim manjubhāshāpatim" describes Lord Brahma, the creator as the Lord of Ornaments (Bhūshāpatim) and as the husband of Goddess Saraswati (Manju Bhūshāpatim). The word "Bhūshāpatim" indicates the rāga "Bhūshāvati" , in which the song is rendered. It is also known as "Vāchaspati" the 64th rāga of the Sampūrnamēla paddhati.

In the Navagraha kīrtanam "Sūryamūrtē" (rāga Sourāshtra), the expression "Sourāshtrārna mantrātmanē" occurs in the Charanam. The expression means "Having the status of the Deity presiding over the hymns chanted as an antidote against poisons." The word "Sourāshtra" forms the rāga mudra.

In the Kētukīrtanam (one of the Navagrahakritis), the phrase "GuruGuha Chāmarabharanam" describes Kētu as wielding the use of Chāmaram (yak tail fan) to make GuruGuha comfortable. "Chāmaram" is the rāga of this kīrtanam. It is equivalent to "Shanmukhapriya" of the Sampūrna mēla scheme.

A scrutiny of the "Chaturdasa Rāgamālika" of Dīkshitar discloses the unparallelled scholarship of the great composer in introducing the rāgamudra by means of meaningful expressions in the sāhitya. As the name indicates "Chaturdasa Rāgamālika" is a garland of fourteen gems of compositions joined together to form a unit of exquisite beauty. A careful scanning of each part of this "garland" will reveal the judicious inclusion of the names of fourteen rāgas in the structure of the kīrtanam. The "Rāgamālika" is composed with the Pallavi in two rāgas, the Anupallavi in four rāgas and the Charanam in eight rāgas.

1. First part of the Pallavi:

"Srī Viswanātham bhajeham - Chaturdasa bhuvanarūpa Rāgamalikabharana dharanāntakaranam".

"Srī", the auspicious opening word prefixed to Viswanātha, the Lord of the Universe, is the rāga with which the Pallavi begins.

2. Second part of the Pallavi:-

"Srtajana samsārabhītyāpaham ātyātmikādi tāpatraya manōbhītyāpaham". This explains that Lord Viswanātha drives away the "tāpatraya manōbhīti" and "samsārabhīti" of the devotees. "Ātyātmikam", "Ātidaivikam" and "Ātibhoutikam" are the "tāpatraya" ie: the three kinds of miseries which the human beings have to suffer in this world. "Samsārabhīti" is the apprehension about the recurring process of "birth, existence and death of the jīva". The expression "Samsārabhīti" contains the word "Arabhi" which happens to be the name of the rāga in which the second part of the Pallavi is to be rendered.

3. First part of the Anupallavi:-

"SrīVisālākshī Gourīsam sakalanishkalarūpa satchidādanandamaya Gourīsam". Here "Gourīsam" means "The Lord of Gouri". The word "Gouri" occuring twice in this portion represents the rāga in which it is to be sung.

4. Second part of the Anupallavi:-

"Chitra Viswanātaka Prakāsam Jagatprakāsaka Bhāskara Sasānka kōti kōti prakāsam". The opening portion "Chitra Viswanātaka prakāsam" explains that it is Lord Viswanātha who brings to light the astonishing "Nātaka" (drama) of life enacted in the world. The portion "Nāta" of the word "Nātaka" indicates the name of the rāga of this part of the Anupallavi.

5. Third part of the Anupallavi:-

"Gōvindādi vinuta goulāngam kshīra kundnēndu karpūrādi vijaya bhāsitōtdhūlita goulāngam". The word "goulāngam" which can be read as "gourāngam" refers to the white coloured body of the Lord. The rāga of this portion is "Goula" which is indicated by the rāgamudra "Goulāngam".

6. Fourth part of the Anupallavi:-

"GuruGuha sammōhanakaralingam Panchikrta pancha mahābhūta prapanchādi mōhanakaralingam". To mean "stupefying" the word "sammōhanakara" is used. Again, "mōhanakara" means charming. The repeated word "Mōhana" is the rāga of the last part of the Pallavi.

7. First part of the Charanam:-

"Sadāsivam Sāmagāna vinutam prakrutyādi saptarūpa Sāmagāna vinutam". The compound word "Sāmagāna" appears twice in this portion. In the first case it refers to hymns of "Sāmavēda", that are used to praise Lord Viswanātha. In the second case the word indicates "Sāmavēda" from which the fundamental notes "Saptaswara" originated. It is believed that Music is an upavēda known by "Gāndharva" which is attached to "Sāmavēda". It is evident that "Sāma" forms the rāga of this opening part of the Charanam.

8. Second part of the Charanam:-

"Sanmātram Lalitahrdayaviditam Kāmakrōdhādi rahita Lalitahrdayaviditam". "Lalitahrdaya" refers to the innocent devotees of the Lord and "Lalita" indicates the rāga of the portion quoted above.

9. Third part of the Charanam:-

"Chidākāsabhairavam puraharam Vidhikapāla trisūladhara bhairavam puraharam". Lord Viswanātha appears as "Bhairava" in the limitless space of knowledge. "Bhairava" is one of the eight forms of Lord Siva. The second "Bhairavam" occuring at the end of this section refers to the frightful appearance of the Lord as Tripurāntaka. "Bhairavam" is the rāga given to this section of the Charanam.

10. Fourth part of the Charanarn:-

"Chitsabhēswaram sārangadharam dārukāvana tapōdhana kalpita sārangadharam". This part of the Charanam is to be rendered in the rāga "Sārangam". This word is repeated twice in the portion quoted above. In the first case "Sarānga" refers to the "deer" which Lord Siva is holding in his hand. The second "Sarānga" refers to the "elephant" whose form the Lord assumed in Dārukavanam.

11.Fifth part of the Charanam-.-

"Sadāsrayāmi Sankarābharanam Chintitārtha vitarana dhurīnatara mānikyamaya Sankarābharanam". It is evident from the sāhitya that this portion is to be sung in the rāga "Sankarābharanam". The word "Sankarābharanam" (accusative case) refers to Lord Siva is "Sam-kara-ābharana"- ie: one who is having very comfortable ornaments. Here the ornaments are huge serpants whose hoods glitter bright with gems.

12. Sixth part of the Charanam:-

"Satgatidāyakāmbhōja charanam dharmārthādi nikhilapurushārthaprada samastatarāmbhōja charanam". Here the lotus like feet of the Lord are described as capable of granting salvation. The portion "kāmbhōja" indicates that this part of the Charanam is composed in the raga "Kāmbhōji".

13. Seventh part of the Charanam:-

"Vadānyadēvakriyākhēlanam srshti sthiti vilaya tirōdhānānugrahakaranakriyā khēlanam". This explains that the "Panchakarma" namely srshti, sthiti, vilaya, tirōdhāna, and anugraha are the assuming persuits of the Lord.

It also explains that granting boons is a fun for the Lord. The word "Dēvakriya" indicates the rāga in which this portion of the Charanam is composed.

14. Eighth part of the Charanam:-

"Vaidyalinga bhūpālapālanam Srīpuranirrutibhāga gartatīra stiratara bhūpālapālanam". Lord Viswanātha is here described as the king "Vaidyalingam" who reigns over the whole world. The word "Bhūpāla" which is used to mean the "king" indicates that "Bhūpāla" is the rāga for the closing part of the Charanam.

The remaining part of the Charanam consisting of thirteen phrases is to be rendered in the thirteen rāgas mentioned above in the reverse order viz: Dēvakriya, Kāmbhōji, Sankarābharanam, Sārangam, Bhairavam, Lalita, Sāma, Mōhana, Goula, Nāta, Gouri, Ārabhi and Srī.

The author of this work could come across nearly four hundred kritis, authentically believed to be composed by Srī Muthuswāmi Dīkshitar and study the sāhitya of these kritis under the very able guidance of scholars musically gifted and well accomplished in Sanskrit language, literature, vedic lore, mantrasāstra and "Srī Vidya upāsana" in addition to temple ceremonies and Hindu religious lore. I could also collect the details of the traditions, cultural heritage, historical and geographical background of the temples in Tamil Nadu as all these influenced Dīkshitar in composing the songs. Such an elaborate and thorough preparation, with in my very limited capacity, enabled me to probe into the meaningful use of the rāgamudras in quite a large number of kritis of the great composer. This is only a very priliminary study on the subject. I hope that a deeper study can bring to light many more instances of meaningful use of "Rāgamudras" by Dīkshitar in his compositions.

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RĀGA MUDRĀS IN DĪKSHITAR KRITIS

Dr. K. Omanakutty

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is a study by Dr. K. Omanakutty on the ingenious use of raga mudras through meaningful expressions in the musical compositions of Sri. Muthuswami Dikshitar.
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